NEEDLECRAFT

MAY 1920

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"MAMMY'S BEAU"

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THE fact that you receive your magazine will be due acknowledgment that your order and remittance have been received.

All subscriptions received in the month of January will begin with the February number, those received in February will begin with the March number and so on throughout the year. It is impossible to begin a subscription with back numbers. Each subscriber is notified of the expiration of her subscription by a red and white blank enclosed in the last issue of the paper to which she is entitled. We always stop the paper at the expiration of the time paid for.

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MARGARET BARTON MANNING, *Editor*
DORA DOUGLAS, *Fashion Editor*
WILL C. IZOR, *Advertising Manager*

Indeed, It Does Pay

VERY often a bit of wise and cheery rhyme, which comes from one good friend or another, serves as a peg for the editor to hang a little talk on. And just now, reading the poem of Maytime which is printed this month, it occurs to me to question how many of us realize the beauty and duty of looking on the bright side of things?

During the winter that has taken its belated departure there has been an unusual amount of cold and stormy weather. Everybody—nearly everybody, that is—grumbled, which wasn't greatly to be wondered at. But after all, the grumbling did no good; it really only served to accentuate the general unpleasantness and discontent with conditions which could not be helped. That is what grumbling does in nearly every case, you know.

One day, when snow and sleet and high winds, with slush underfoot, made shopping a burden, I sat in the parlor of one of the big department-stores awaiting a friend who had asked me to meet her there. Near me were two women, one of them silver-haired, but with the brightest sort of eyes, which somehow made you think of bits of blue sky, sunny and smiling. The other woman said: "Hasn't this been a perfectly dreadful winter? I never saw anything like it in my life;" and she brought her fur up around her neck in an aggrieved fashion.

Said the other, with a cheery little chuckle: "Then you've seen something new, haven't you? And that is worth while, surely. I always like new experiences because they are such teachers. What fun it will be in years to come to hark back to the winter of 1919—20 and astonish people with our stories of it! Seriously, dear, I don't think it has been so bad. I've got a lot of things done I wouldn't have if the weather had been pleasant enough so that I could get out as usual, and the weeks have fairly flown. As for to-day—do you know, I think it is delightful to be out, when you have to, and feel that your splendid health is equal to every such emergency. Then I like to believe that the snow and wind are friendly—just playing tag with me; I never think of them as enemies, trying to slap me in the face and steal my breath away. We're having fun together! After all, there is everything in the way we look at things, and I do think it pays to make the best of what cannot be helped." And then the gentle voice, like a running brook, went on with a favorite quotation:

> " '*It ain't no use to grumble an' complain;*
> *We'd better far be thankful and rejoice;*
> *When God sorts out the weather an' sends rain—*
> *Why, rain's my choice!*' "

Everybody within earshot seemed to feel the heartening influence of good cheer. Smiles flashed from one to another face, and even the logs in the big fireplace leaped into sudden flame, as if sharing the general jubilation. As for myself, because I believe thoroughly in appreciation expressed, I held out my hand to the little lady of the silver hair and thanked her for the "preachment" she had given all of us who had ears to hear; and we were friends on the spot.

And when the friend for whom I was waiting came in I was so filled with the spirit of optimism and cheer, of seeing the best in all things, that I fairly radiated it—so she told me afterward; and it scattered her own feelings of despondency, so that when we went out together she secured the responsible position she was seeking, but had feared was beyond the range of possibility.

"After meeting you that day I just felt I was bound to win out," she told me not long ago; "everything seemed so perfectly all right."

Everything *is* "perfectly all right" when we learn to take our lessons as we should, and wear our clouds inside out. It pays to preach and to practise the gospel of cheerfulness—let us do it!

It Pays

By RUTH RAYMOND

It pays to note the joyous bird
And list its merry strain,
Until the heart is gently stirred,
And thus forgets its pain.

It pays to breathe the fragrance sweet,
Of dew-bespangled flower
That blooms in beauty at our feet—
Contentment is its dower.

It pays to sing a morning song
While nature is so fair,
Forgetting every fancied wrong,
Forgetting every care.

The countryside is full of peace,
God's smile is on the land;
That all our blessings may increase,
It pays to understand.

The Smith Unit

THOSE of Needlecraft's big family who helped to make the little knitted sets—sweaters and hoods—after the models furnished by the Smith College Unit, and which went overseas by hundreds to be worn by the wee refugees, will be glad of the news that the silver medal of the "Reconnaissance Francaise" has been bestowed by the French Government on the "Relief Unit of Smith College."

The citation, a copy of which has just reached Needlecraft's editors, states that in addition to the material aid furnished almost without stint, "the unit brought great spiritual help to the inhabitants on the Somme, assisting wonderfully in sustaining cheer and courage under circumstances beyond the power of language to depict. The workers of this organization, driving their own automobile trucks untiringly day and night, went everywhere for the purpose of evacuation, without regard for danger or fatigue, in the bombarded districts, proving themselves always calm and brave, and by their example helping others to be so. The unit has had charge of the reconstruction and relief of more than thirty villages, and has met with wonderful success."

Are we not proud of our Smith Unit, and of American womanhood in general? Surely we have every reason to be.

"Mother's Day"

IT is a day that must never be forgotten—"Mother's Day," the second Sunday in May. "Mother's flower" is the white carnation; and surely no more appropriate emblem could have been chosen, since this blossom in its whiteness and fragrance and endurance, is so symbolic of the purity and love and faithfulness of motherhood.

A dozen years ago Miss Anna Jarvis, of Philadelphia, made the suggestion that the day in question be set apart as a memorial to mothers, and that it be signalized by the wearing of a white carnation, as a mark of respect and honor to "the dearest and best woman in the world" — for that is what mother is to every true son and daughter. The movement has grown from a merely local one to one of more than national observance. Everywhere the second Sunday of May sees the beautiful white flower in evidence, and our hearts go out to the wearers who thus denote their love and allegiance.

More than ever before should we this year observe Mother's Day. If we know of a sorrowing mother anywhere, perhaps one whose own boy never returned to her from "somewhere in France," let us do what we can to show her that she is remembered and cared for. It is the very least we can do. While not forgetting our own mother—if we are so fortunate as to have her still with us—let us widen our observance of the day. It is not much to send a box of flowers, or a loving message to one into whose life comes little enough of sunshine, but the blessing and brightness the remembrance will carry is not to be measured. No matter though you do not know such a mother personally; if you know of her and even guess that she needs the cheer it is in your power to give her, do not hesitate in the giving.

If you are far from the old home, perhaps making your way in your chosen vocation in the city, be very sure that "mother," away back in the homestead where she has spent her life, is generously remembered in the way that will make her happiest. You know what that is pretty sure to be, if you but take a little time to think it over. You are busy; your life is brimful of interest, with scarcely a dull moment from dawn to dark. Now that the birdlings have flown from the home-nest she has nothing but memories. How long has it been since you have written her all about what you have done and are doing—and hope to do? Those are the things she wants most to know. She likes to feel that she is still a part of your life, that you depend on her and seek her advice—as you did in childhood days when nobody but "mother" could make things just right for you. Take time to write her a long, loving, cheery letter.

Get the "Mother's Day" habit and carry it through the year, and all the years.

The Hope-Chest

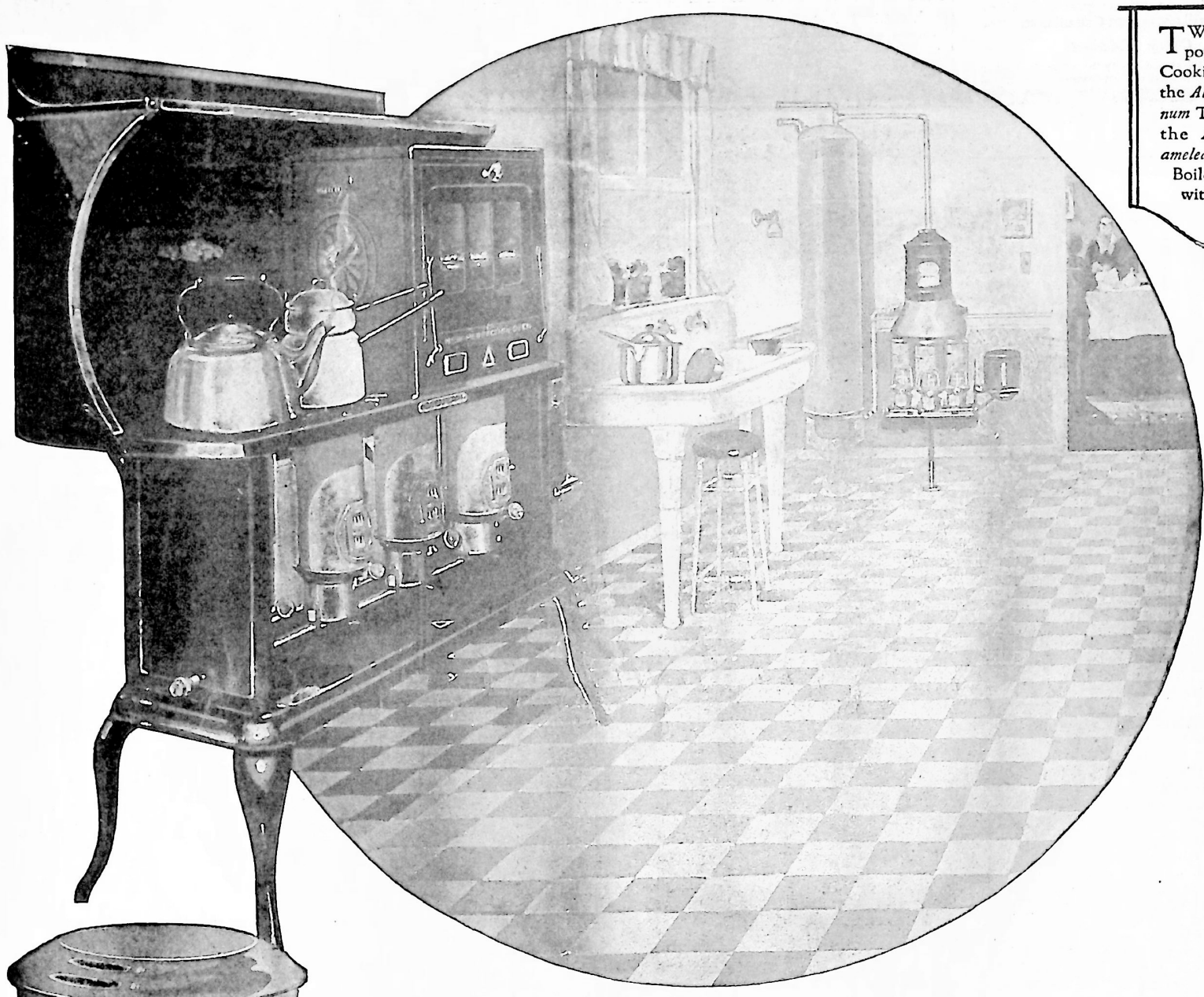
ONE of our girls, sending a pretty doily which she has made for her own "hope-chest," and would like to share with other girls, writes a delightful little letter that seems very much worth while:

"I am disappointed not to see 'our department' in my last Needlecraft. I thought there would be so many nice things sent in that I hesitated about sending anything myself; but perhaps that is the way all the other girls feel, too. So I've made up my mind not to hold back, but do the best I can to help along. I am enclosing a doily that I made up myself, so I suppose it would be called original, and shall go right to work on another piece. Surely there are enough girls filling hope-chests so that we ought to have at least a half dozen nice things every month in our own department. How would it do to offer a prize for the best piece illustrated each month? I think that would encourage a good many. The prize need not be of money, but something for the hope-chest; and I think it would be a good plan to have a postal-card vote by the girls themselves as to which piece they think is entitled to the prize. What does Needlecraft think of this idea?—anyway, just to get well started."

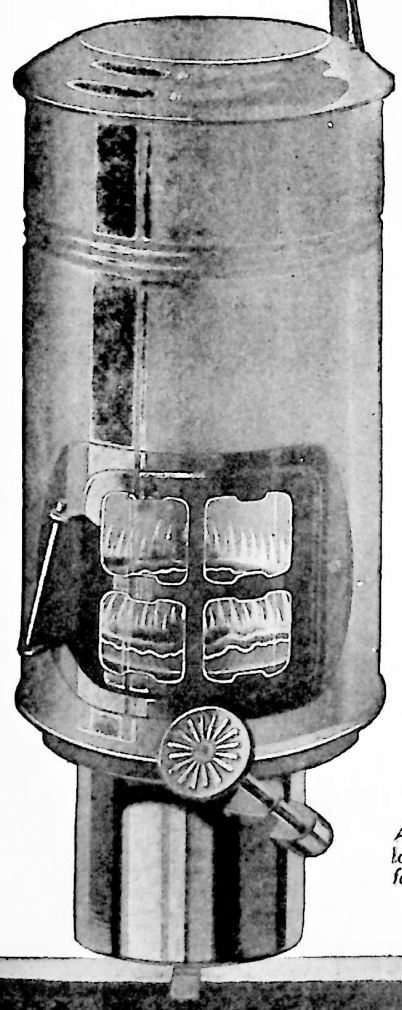
Needlecraft—so far as the editor is concerned—thinks the idea a very pleasant one, indeed, and is glad to give it a trial. For the piece of work that shall be judged by the girls themselves to be the most attractive, practical, and in every way the best addition to the hope-chest, published each month, a prize of five dollars shall be awarded.

Bear in mind that every article must be original; that is, it must not be copied from any other periodical or book of fancy work. There may, of course, be original adaptations or combinations of motifs or designs, but the finished piece must never have appeared elsewhere. We know there is enough originality and genius among "our girls" to produce the most wonderful "Hope-Chest" possible to imagine. Let us have it.

NEW PERFECTION
Oil Cook Stoves and Ovens



TWO of the popular *Aladdin* Cooking Utensils—the *Aladdin Aluminum* Tea Kettle, and the *Aladdin Enameled Steel* Double Boiler illustrated with this stove.



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NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

Registered in United States Patent Office. Entered at the Post-Office at Augusta for Transmission at Second-Class Rates

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Chair-Back in Filet-Crochet

By MARY E. FITCH

CROCHET - THREAD ecru, of a size that will give about six spaces to the inch, was used for the model which, completed, is nineteen inches in width, and eleven in depth. Coarser thread will give you a larger piece, and is effective. A size which gives four spaces to the inch will make the chair-back nine or ten inches wider, and increase the depth in proportion.

Make a chain of 362 stitches, turn.

1. A treble in 8th stitch, 118 more spaces (of chain 2, miss 2), turn. The foundation-chain may be dispensed with in this way: Chain 8, a treble in 1st stitch of chain for 1st space, turn; * chain 5, a treble in 3d stitch of chain, and repeat from * until you have the number of spaces required.

2. Chain 5, treble in next treble (for 1st space), 118 more spaces, turn.

3. Two spaces, 346 trebles, 2 spaces, turn.

4. Two spaces, 4 trebles, 3 spaces, 64 trebles (counting all), (5 spaces, 46 trebles) 3 times, 5 spaces, 64 trebles, 3 spaces, 4 trebles, 2 spaces, turn.

5. Two spaces, (4 trebles, 1 space) twice, 40 trebles, (1 space, 58 trebles) 4 times, 1 space, 40 trebles, (1 space, 4 trebles) twice, 2 spaces, turn.

6. Two spaces, 4 trebles, 2 spaces, 40 trebles, (1 space, 4 trebles, 1 space, 19 trebles, 5 spaces, 19 trebles) twice, 1 space, * 4 trebles; work back from * to beginning of row.

7. Two spaces, 22 trebles, 5 spaces, (16 trebles, 1 space, 16 trebles, 9 spaces) twice, 16 trebles, * 1 space; work back.

8. Two spaces, 19 trebles, 2 spaces, 4 trebles, 5 spaces, (22 trebles, 13 spaces) twice, * 22 trebles; work back.

9. Two spaces, 16 trebles, 1 space, 7 trebles, 8 spaces, (10 trebles, 17 spaces) twice, * 10 trebles; work back.

10. Two spaces, 13 trebles, 2 spaces, 7 trebles, 9 spaces, (4 trebles, 19 spaces) twice, * 4 trebles; work back.

11. Two spaces, 13 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 23 spaces, 7 trebles, 13 spaces, * 4 trebles, 18 spaces, 7 trebles; work back.

12. Two spaces, 10 trebles, 28 spaces, 13 trebles, 10 spaces, * 4 trebles, 1 space, 7 trebles, 18 spaces, 10 trebles; work back.

13. Two spaces, 4 trebles, † 30 spaces, 4 trebles, 2 spaces, 4 trebles, * 7 spaces, 4 trebles, 1 space, 4 trebles, 16 spaces, 13 trebles, (1 space, 4 trebles) twice, 11 spaces; work back.

14. (Two spaces, 4 trebles) twice, † 27 spaces, 4 trebles, 2 spaces, 4 trebles, * 9 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 16 spaces, 7 trebles, 1 space, 7 trebles, 6 spaces; work back.

15. Two spaces, 13 trebles, † 27 spaces, 13 trebles, 8 spaces, * 4 trebles, 19 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles; work back.

16. Five spaces, 4 trebles, † 27 spaces, 4 trebles, 2 spaces, 4 trebles, * 12 spaces, 4 trebles, 1 space, 4 trebles, 19 spaces, 7 trebles, 1 space, 7 trebles, 6 spaces; work back.

17. Border (like 14th to †) 27 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 18 spaces, 7 trebles, 1 space, 10 trebles, 11 spaces; work back.

18. Border (like 15th to †); 27 spaces, 13 trebles, * 11 spaces, 13 trebles, 1 space, 4 trebles, 20 spaces, 4 trebles, 8 spaces; work back.

19. Border (repeating now from 13th to 18th row); 16 spaces 4 trebles, 13 spaces, 4 trebles, * 9 spaces, 7 trebles, 9 spaces, 13 trebles 11 spaces, 7 trebles, 14 spaces work back.

20. Border; 12 spaces, 10 trebles, 12 spaces, 4 trebles, 2 spaces, 4 trebles, * 11 spaces, 4 trebles, 11 spaces, 10 trebles, 2 spaces, 4 trebles, 8 spaces, 4 trebles, 7 spaces; work back.

21. Border; 12 spaces, 10 trebles, 12 spaces, 13 trebles, * 15 spaces, 16 trebles, 1 space, 13 trebles, 20 spaces; work back.

22. Border; 12 spaces, 10 trebles, 15 spaces, 4 trebles, * 19 spaces, 10 trebles, 1 space 4 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 14 spaces; work back.

23. Border; 10 spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 10 spaces, 4 trebles, 2 spaces, 4 trebles, * 14 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 19 trebles 18 spaces; work back.

24. Border; 9 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 9 spaces, 13 trebles, * 17 spaces, 19 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 13 spaces; work back.

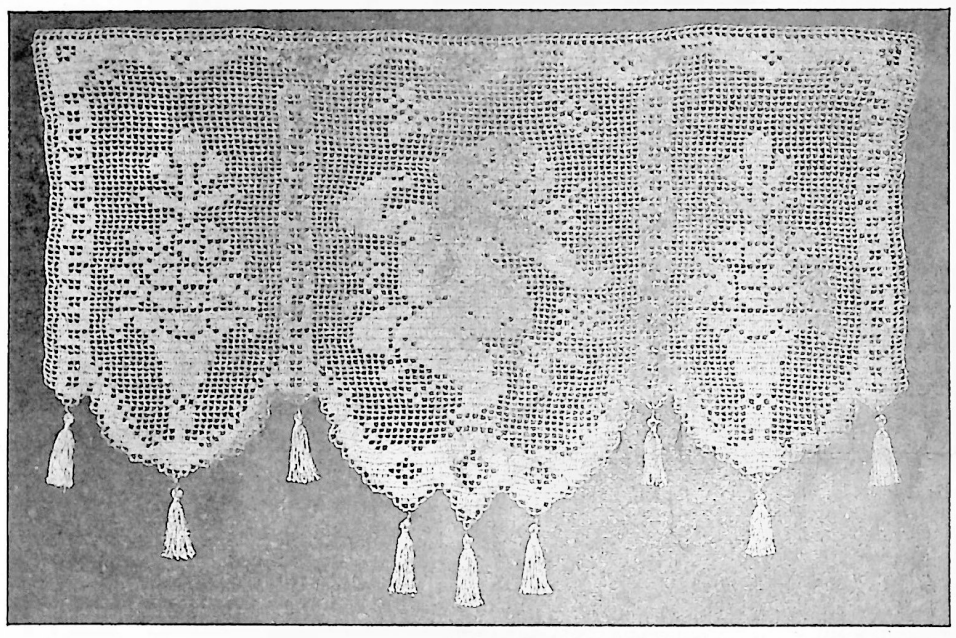
25. Border; 12 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 9 spaces, 4 trebles, * 16 spaces, 7 trebles, 1 space, 37 trebles, 20 spaces; work back.

26. Border; 9 spaces 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 9 spaces, 4 trebles, 2 spaces, 4 trebles, * 10 spaces, 10 trebles, 5 spaces, 13 trebles, 2 spaces, 16 trebles, 1 space, 7 trebles, 13 spaces; work back.

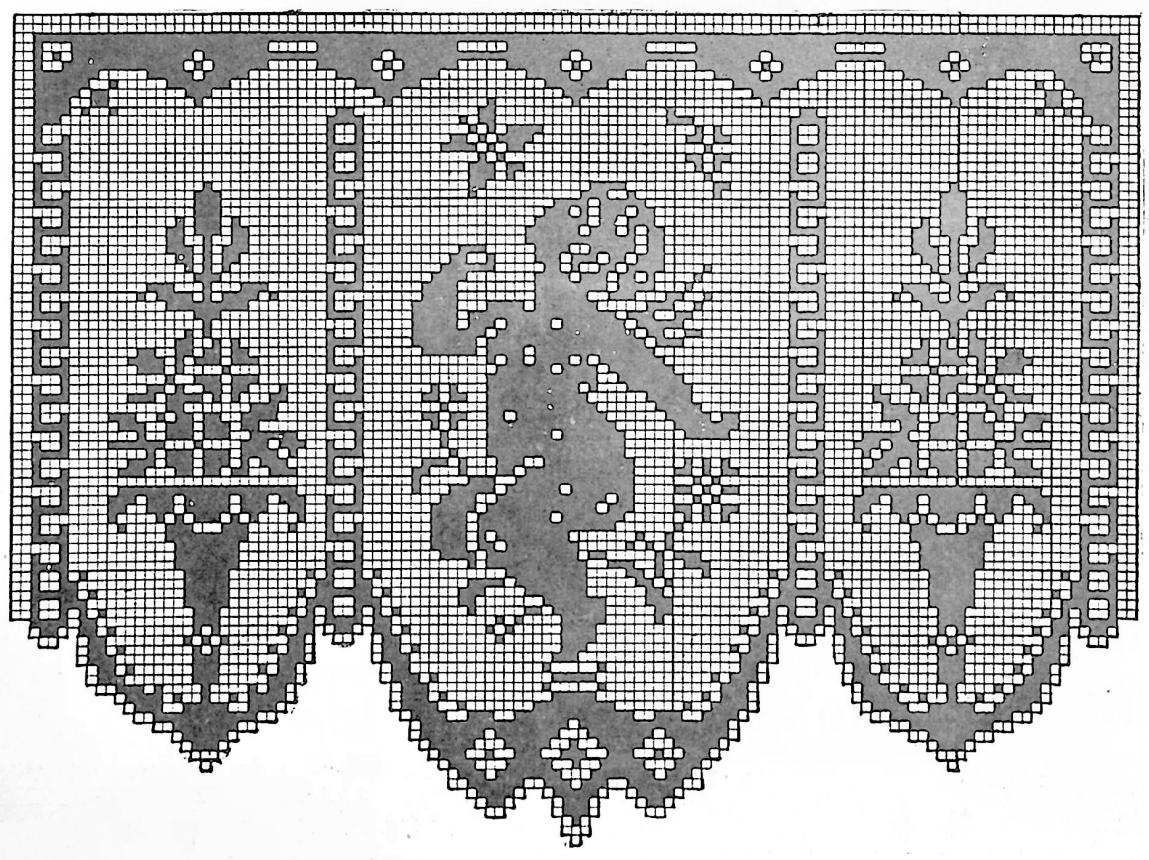
27. Border; 10 spaces 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles 10 spaces, 13 trebles, * 13 spaces, 10 trebles, 1 space, 7 trebles, (1 space, 10 trebles) twice, 4 spaces, 4 trebles, 2 spaces, 7 trebles, 9 spaces; work back.

28. Border; 11 spaces, 4 trebles, (1 space, 4 trebles) twice, 14 spaces, 4 trebles, 8 spaces, * 19 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, 4 spaces, 4 trebles; work back.

29. Border; 12 spaces, 10 trebles, 12 spaces, 4 trebles, 2 spaces, 4 trebles, * 9 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space,



Chair-Back in Filet-Crochet



Continued on page 7

Needlecrafters' Own Page

CONDUCTED BY OUR READERS

A Pleasing Design for Knitted Yoke

BY MRS. R. S. SWEET

USING No. 40 thread and knitting-needles No. 18 — or any size preferred — cast on 53 stitches and knit across plain.

1. Knit 11, over, narrow, knit 4, narrow, over twice, narrow, knit 8, narrow, over twice, narrow, knit 6, over, narrow, knit 12. If the 1st stitch of each odd row is slipped, a better selvage results. That is, insert needle as if to knit the stitch, slip it off without knitting, and proceed.

2. Knit 14, over, narrow, knit 6, purl 1, knit 11, purl 1, knit 7, over, narrow, knit 9.

3. Knit 11, over, narrow, knit 2, * (narrow, over twice, narrow) twice, knit 4, repeat from *, over, narrow, knit 9, over twice, narrow, knit 1.

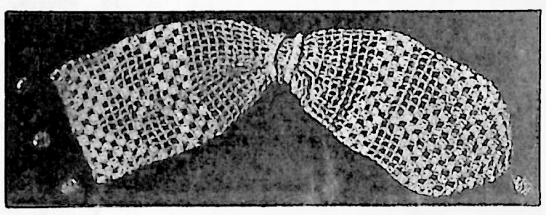
4. Knit 3, purl 1, knit 11, over, narrow, knit 4, purl 1, knit 3, purl 1, knit 7, purl 1, knit 3, purl 1, knit 5, over narrow, knit 9.

5. Knit 11, over, narrow, knit 1, (narrow, over twice, narrow, knit 2) 3 times, narrow, over twice, narrow, knit 3, over, narrow, knit 13.

6. Knit 15, over, narrow, knit 3, purl 1, (knit 5, purl 1) 3 times, knit 4, over, narrow, knit 9.

7. Knit 3, bind off 4, knit 3, over, narrow, (narrow, over twice, narrow) 6 times, knit 2, over, narrow, knit 3, bind off 4, knit 1, (over twice, narrow) twice.

8. (Knit 2, purl 1) twice, knit 2, cast on 4 stitches the binding off and casting on in the following rows make the eyelets for ribbon), knit 5, over, narrow, knit 2, purl 1, knit 3) 6 times, over, narrow, knit 2, cast on 4 stitches, knit 3.



Miser-Bag in Filet-Crochet

9. Like 5th row, ending with knit 15.

10. Knit 17, and continue like 6th row.

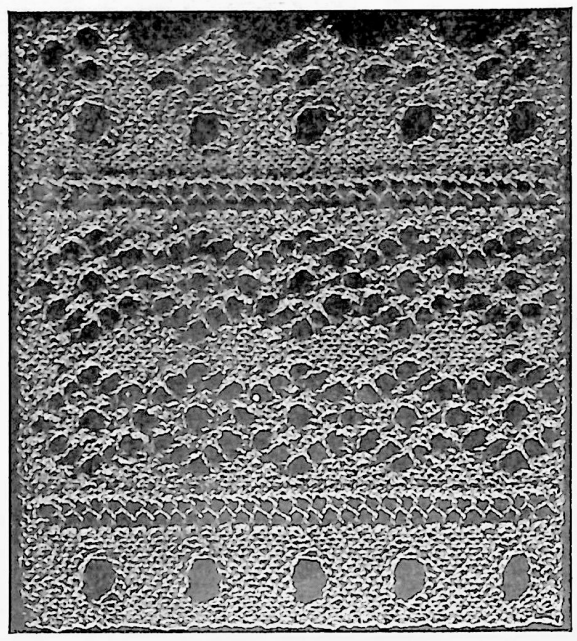
11. Like 3d to 2d *, over, narrow, knit 15.

12. Bind off 3, knit 13, over, narrow, knit 4, purl 1, knit 3, purl 1, knit 7, purl 1, knit 3, purl 1, knit 5, over, narrow, knit 9.

Repeat from 1st row until you have a sufficient length for front of yoke, if you wish the "slip-on" style. For thirty-four-inch bust about sixteen scallops are required for front, and fifteen for back, depending somewhat on your method of knitting, also the size of thread and needles. Add two scallops for each additional two inches in measure. The beading formed by binding off and casting on 4 stitches is wide enough to take a half-inch ribbon; for narrower ribbon the number of stitches may be decreased to 3 or 2.

To extend the lace over the shoulders, for straps: When a sufficient length has been made for front of yoke, bind off 42 stitches, leaving 11 stitches for the strap, and knit exactly as directed for the edging, continuing the beading at regular intervals. Knit eight scallops, or as many as required for the strap, according to size of yoke, then cast on 42 stitches for the back, and continue on the full number of stitches as before. When that is finished, again bind off 42 stitches, continue with the other strap, bind off and join neatly to the other side of yoke.

For a corset-cover which has a front opening, work as directed until you have eight scallops, or half the number wished for the closed front, bind off the 42



A Pleasing Design for Knitted Yoke

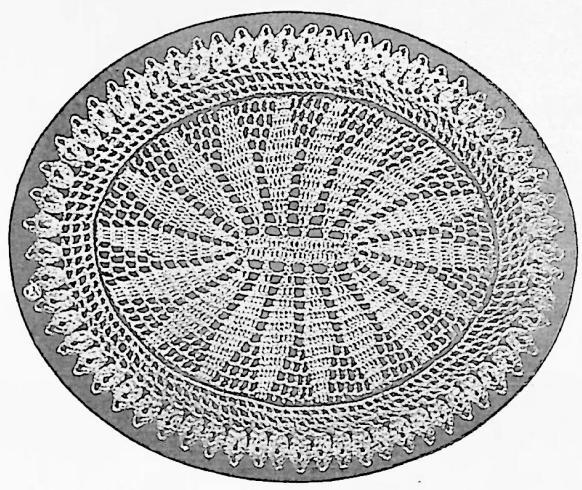
stitches and knit the strap, cast on 42 stitches and knit fifteen inches for the back, again bind off 42 stitches, knit the other strap, cast on 42 stitches and knit the other side of front.

For an edging to finish arms and neck: Cast on 7 stitches and knit across plain.

1. Knit 4, over twice, narrow, knit 1.
2. Knit 3, purl 1, knit 4.
3, 4. Knit 8.
5. Knit 4, (over twice, narrow) twice.
6. (Knit 2, purl 1) twice, knit 4.
7. Knit 10.
8. Bind off 3, knit 6.

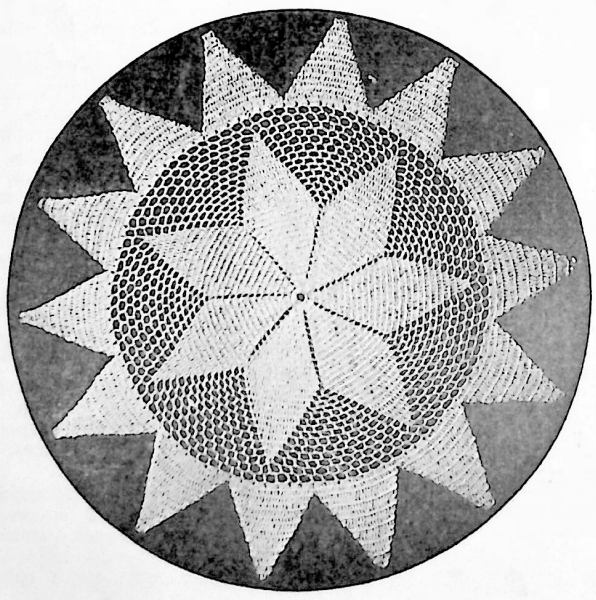
Repeat from 1st row.

The edging itself, in fine thread, is pretty for many purposes. The lace, also, will be found effective wherever



Oval Cover for Asbestos Mat (See directions on page 20)

such a trimming is suitable. A very attractive and serviceable handbag may be made by repeating the diamond insertion, having the beading and scallops at top of bag, the drawstrings being run through the eyelets formed by binding off and casting on stitches.



A "Hope-Chest" Doily (See directions on page 20)

Miser-Bag in Filet-Crochet

BY LULU G. PARKER

ONE ball of crochet-cotton No. 60 will be sufficient, with a very little of any harmonizing or contrasting color for stripes and rings. Blue was used for the main color, in the model, with stripes and rings of white, but any preferred color or colors may be selected, or the purse may be of one color, matching one's suit, if desired. The shaded crochet-cotton is very pretty for it.

Commence at the pointed end with a chain of 3 stitches, join.

1. Chain 3, 3 trebles in ring, (chain 2, 4 trebles in ring) 3 times, chain 2, join to top of 3 chain.

2. Chain 5, 4 trebles in next space, chain 3, 4 trebles in same space, (chain 2, 4 trebles in next space) twice, chain 3, 4 trebles in same space, chain 2, 3 trebles in next space, join to 3d of 5 chain.

3. Chain 3, 2 trebles in space and treble in treble, chain 2, shell in shell (the shell consisting of 4 trebles, 3 chain and 4 trebles), (chain 2, treble in 3d of 4 trebles following, 2 in space and 1 in treble) twice, chain 2, shell in shell, chain 2, miss 2, 4 trebles, chain 2, join to top of 3 chain.

4. Chain 5, miss 2, 4 trebles, chain 2, shell in shell (chain 2, miss 2, 4 trebles) 3 times, chain 2, shell in shell, chain 2, miss 2, 4 trebles, chain 2, miss 2, 3 trebles, join to 3d of 5 chain.

5. Same as 3d row, with 4 groups of 4 trebles each between shells.

6. Same as 4th row, with 5 groups between shells.

7. Same as 3d, with 5 groups between shells.

8. Chain 5, (miss 2, 4 trebles, chain 2) 3 times, 4 trebles in center of shell, (chain 2, miss 2, 4 trebles) 7 times, chain 2, 4 trebles in center of shell, (chain 2, miss 2, 4 trebles) 3 times, chain 2, miss 2, 3 trebles, join to 3d of 5 chain.

9. Chain 3, 3 trebles, * chain 2, miss 2, 4 trebles, repeat around, chain 2, join to top of 3 chain.

10. Chain 5, * miss 2, 4 trebles, chain 2, repeat from * around, ending with 3 trebles, joined to 3d of 5 chain.

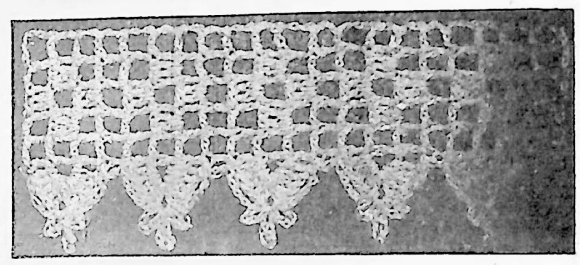
11, 12. Same as 9th and 10th rows.

13. Chain 3, 3 trebles, chain 2, miss 2, 4 trebles, 4 spaces (of chain 2, miss 2, 1 treble), 4 trebles, counting all, 1 space, 4 trebles, 3 spaces, (4 trebles, 1 space) 3 times, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, (4 trebles, 1 space) twice, joining last 2 chain to top of 3 chain.

14. Chain 5, miss 2, (4 trebles, 5 spaces) twice, (4 trebles, 1 space) twice, (4 trebles, 5 spaces) twice, 4 trebles, 1 space, 3 trebles, join to 3d of 5 chain.

15. Chain 3, 3 trebles, 13 spaces, 4 trebles, 1 space, 4 trebles, 13 spaces, 4 trebles, chain 2, join to top of 3 chain.

16. Chain 5, miss 2, 1 treble, * 14 spaces, 4 trebles, 15 spaces, 3 trebles, join to 3d of 5 chain.



Edge for Curtains. (See directions on page 22)

17. Like 16th to * for 1st space, 31 more spaces joining last 2 chain to 3d of 5 chain.

18. Fasten in the other color of thread and work like 9th row.

19, 20. With the main color, like 10th and 9th rows.

21. Like 18th row (with the other color).

22 to 26. With main color, like 17th row.

27 to 37. Chain 5, treble in next treble, for 1st space, 30 more spaces, turn. These rows make the opening for the bag.

38. Same as 27th; at end chain 2, join to 3d of 5 chain.

39 to 47. Same as 26th to 18th row, reversing the order.

48. One space, * 4 trebles, 3 spaces, repeat around, ending with 2 spaces, join.

49. Four trebles (chain 3 for 1st treble of row, always), 5 spaces, 4 trebles, 1 space, repeat around, joining last 2 chain to top of 3 chain.

50. Seven spaces, 4 trebles; repeat around, ending with 3 trebles, joined to 3d of 5 chain.

51, 52. Like 49th and 48th rows.

53. Two spaces, * 4 trebles, 1 space, 4 trebles, 5 spaces, repeat from * around, ending with 3 spaces, join.

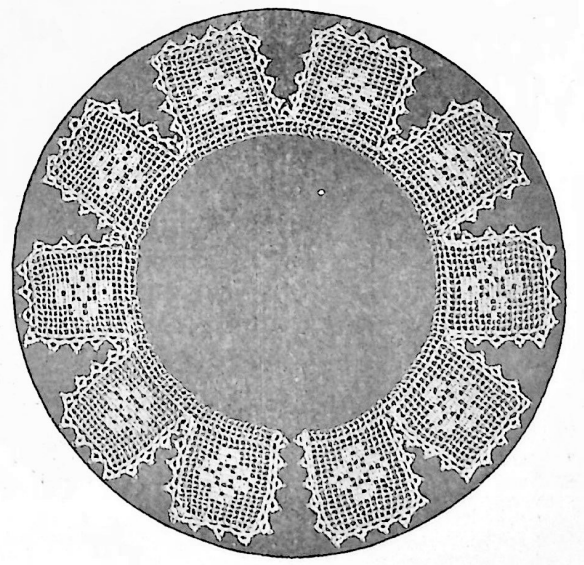
54. Three spaces, * 4 trebles, 7 spaces; repeat around ending with 4 spaces, join.

55. Same as 53d row.

56. One space, * (4 trebles, 1 space) twice, 4 trebles 3 spaces; repeat, ending with 2 spaces, join.

57, 58. Like 9th and 10th rows.

Continued on page 20



Tab Collar in Filet-Crochet (See directions on page 20)

Charming Nightgown with Yoke of New Design

By MARY CARD

THE yoke of this nightgown, worked closely in No. 80 thread, with a No 14 needle, will fit a 38- or 40-inch bust.

The square piece of insertion with the large leaves is worked first, exactly half of the yoke being shown in the chart.

Begin at A and work to B, with chain 81, treble in 4th stitch from needle and each succeeding stitch. Turn with chain 3, miss 1, 3 trebles, 25 spaces; turn at the dotted row for the first 25 rows, then work the treble edge for 87 rows and finish by turning with spaces as you began.

Work the second side into the dotted row.

When this piece is done, work a round of open lacets, that is, * chain 5, miss 5, treble in next, repeat from * around the neck, then a second round of open lacets taken into these, making treble in 3d stitch of 5 chain, then the third round of open lacets in the same way. Work the next 8 rounds according to the chart, and finish with a ribbon casing of: Chain 4, miss 4, 2 triple trebles into next 2 stitches. The last round is 3 doubles, picot, 3 doubles, all into first loop of 4 chain-stitches, (1 double, 1 treble, 1 double treble, chain 5, 1 treble into the top of the double treble, 1 double treble, 1 treble, 1 double) all into the next loop of 4 chain-stitches.

At the bottom of front of yoke work the rows shown on the chart; at the back work the rows of lacets and trebles only.

The sleeve piece is a long strap of the narrower filet pattern with the pointed piece worked at the middle of the upper edge, and a ribbon casing like that of the neck on the lower.

If a belt is to be added, work the two small pieces and sew to the gown to hold the ribbon in place.

A Charming Nightgown with Yoke of New Design

Chair-Back in Filet-Crochet

Continued from page 5

7 trebles, 1 space, 10 trebles, 1 space, (13 trebles, 7 spaces) twice; work back.

30. Border; 7 spaces, 10 trebles, 3 spaces, 4 trebles, 3 spaces, 10 trebles, 7 spaces, 13 trebles, * 6 spaces, 13 trebles, 8 spaces, 25 trebles, 1 space, 13 trebles, 3 spaces, 4 trebles, 10 spaces; work back.

31. Border; 9 spaces, 4 trebles, (1 space, 13 trebles, 1 space, 4 trebles) twice, 6 spaces, 4 trebles, * 11 spaces, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 19 trebles, 8 spaces, 13 trebles, 9 spaces; work back.

32. Border; 9 spaces, 28 trebles, 9 spaces, 4 trebles, 2 spaces, 4 trebles, * 5 spaces, 16 trebles, 3 spaces, 13 trebles, 1 space, 22 trebles, 5 spaces, 10 trebles, 2 spaces, 4 trebles, 9 spaces; work back.

33. Border; 12 spaces, 10 trebles, 12 spaces, 13 trebles, * 10 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 49 trebles, 1 space, 16 trebles, 5 spaces; work back.

34. Border; 13 spaces, 4 trebles, 16 spaces, 4 trebles, * 5 spaces, 16 trebles, 1 space, 10 trebles, 1 space, 16 trebles, 1 space, 22 trebles, 1 space, 16 trebles, 14 spaces; work back.

35. Border; 11 spaces, 4 trebles, 1 space, 4 trebles, 13 spaces, 4 trebles, 2 spaces, 4 trebles, * 9 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 46 trebles, 1 space, 25 trebles, 5 spaces; work back.

36. Border; 10 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, 13 trebles, * 5 spaces, 22 trebles, 1 space, 52 trebles, 1 space, 10 trebles, 11 spaces; work back.

37. Border; 9 spaces, 7 trebles, 2 spaces, 7 trebles, (1 space, 7 trebles) twice, 9 spaces, 4 trebles, * 17 spaces, 40 trebles, 1 space, 13 trebles, 1 space, 19 trebles, 9 spaces; work back.

38. Border; 5 spaces, 13 trebles, 1 space, 4 trebles, (1 space, 10 trebles) twice, 8 spaces, 4 trebles, 2 spaces, 4 trebles, 13 spaces, * 4 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 1 space, 22 trebles, work back.

39. Border; 6 spaces, 10 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 11 spaces, 13 trebles, * 12 spaces, 22 trebles, 1 space, 13 trebles, 1 space, 19 trebles, 14 spaces; work back.

40. Border; 9 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 11 spaces, 4 trebles, * 13 spaces, 37 trebles, 2 spaces, 22 trebles, 11 spaces; work back.

41. Border; 7 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, * 10 spaces, 22 trebles, 3 spaces, 4 trebles, 1 space, 31 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces; work back.

42. Border; 5 spaces, 10 trebles, 1 space, 13 trebles, (1 space, 4 trebles) twice, 3 spaces, 7 trebles, 5 spaces, 13 trebles, * 6 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 34 trebles, 6 spaces, 16 trebles, 10 spaces; work back.

43. Border; 11 spaces, 7 trebles, 8 spaces, 10 trebles, 6 spaces, 4 trebles, * 12 spaces, 16 trebles, 6 spaces, 37 trebles, 4 spaces, 4 trebles, 11 spaces; work back.

44. Border; 3 spaces, 10 trebles, 2 spaces, 4 trebles, (1 space, 7 trebles) twice, 2 spaces, 13 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, * 6 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 1 space, 31 trebles, 6 spaces, 16 trebles, 1 space, 7 trebles, 5 spaces; work back.

45. Border; 4 spaces, 10 trebles, 2 spaces, (10 trebles, 1 space) twice, 7 trebles, 8 spaces, 13 trebles, * 5 spaces, 22 trebles, 6 spaces, 43 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces; work back.

46. Border; 6 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 16 trebles, 7 spaces, 4 trebles, * 8 spaces, 4 trebles, 4 spaces, 22 trebles, 1 space, 22 trebles, 6 spaces, 16 trebles, 6 spaces, 4 trebles; work back.

47. Border; 3 spaces, 19 trebles, 3 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, * 17 spaces, 46 trebles, 4 spaces, 4 trebles, 8 spaces; work back.

48. Border; 7 spaces, 4 trebles, (1 space, 10 trebles) twice, 1 space, 13 trebles, 1 space, 4 trebles, 4 spaces, 13 trebles, * 9 spaces, 4 trebles, 3 spaces, 46 trebles, 17 spaces; work back.

49. Border; 8 spaces, (10 trebles, 1 space) 3 times, 4 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 9 spaces, * (4 trebles, 1 space) twice, 4 trebles, 5 spaces, 31 trebles, 2 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles; work back.

50. Border; 4 spaces, 10 trebles, 3 spaces, (7 trebles, 1 space) twice, 7 trebles, 2 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 7 trebles, * 3 spaces, 4 trebles, 3 spaces, 7 trebles, 1 space, 37 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space; work back.

51. Border; 27 spaces, 13 trebles, * 7 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 40 trebles, 2 spaces, 10 trebles, 5 spaces, 4 trebles, 5 spaces; work back.

52. Border; 4 spaces, 58 trebles, 7 spaces, 4 trebles, 5 spaces, * 4 trebles, 3 spaces, 16 trebles, 1 space, 19 trebles, 1 space, 22 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles; work back.

53. Border; 3 spaces, (10 trebles, 1 space) twice, 16 trebles, (1 space, 10 trebles) twice, 3 spaces, 4 trebles, 2 spaces, 4 trebles, * 7 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 7 trebles, 1 space, 37 trebles, 2 spaces, 13 trebles, 8 spaces; work back.

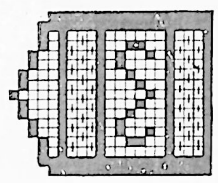
54. Border; 3 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 16 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 13 trebles, * 7 spaces, 16 trebles, 1 space, 37 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles 5 spaces; work back.

55. Border; 6 spaces, 4 trebles, 4 spaces, (4 trebles, 1 space) twice, 10 trebles, (1 space, 4 trebles) twice, 4 spaces, 4 trebles, 3 spaces, 4 trebles, * 9 spaces, 4 trebles, (1 space, 4 trebles) twice, 6 spaces, 22 trebles, 1 space, 25 trebles, 1 space, 13 trebles, 10 spaces; work back.

56. Border; 4 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces, 10 trebles, (4 spaces, 4 trebles) twice, 2 spaces, 4 trebles, * 7 spaces, 13 trebles, 1 space, 46 trebles, 6 spaces, 4 trebles, 11 spaces; work back.

57. Border; 9 spaces, 28 trebles, 9 spaces, 13 trebles, * 12 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 25 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 7 spaces; work back.

58. Border; 10 spaces, 22 trebles, 13 spaces, 4 trebles, * 7 spaces, 13 trebles, 1 space, 7 trebles, 1 space, 25 trebles, 5 spaces, 4 trebles, (1 space, 4 trebles) twice, 12 spaces; work back.



59. Border; 10 spaces, 22 trebles, 10 spaces, 4 trebles, 2 spaces, 4 trebles, * 9 spaces, 10 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 1 space, 31 trebles, 1 space, 13 trebles, 8 spaces; work back.

60. Border; 10 spaces, 22 trebles, 10 spaces, 13 trebles, * 11 spaces, 4 trebles, 1 space, 34 trebles, 2 spaces, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, 8 spaces; work back.

61. Border (like 14th row); 1 space, 4 trebles, 9 spaces, 16 trebles, 9 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, * 6 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 28 trebles, 13 spaces; work back.

62. Two spaces, 4 trebles, 2 spaces, 7 trebles, 10 spaces, 16 trebles, 10 spaces, 7 trebles, 2 spaces, 7 trebles, * 10 spaces, 13 trebles, 1 space, 25 trebles, 5 spaces; 7 trebles, 13 spaces; work back.

63. Two spaces, 16 trebles, 1 space, 4 trebles, 8 spaces, 16 trebles, 8 spaces, 4 trebles, 1 space, 19 trebles, 1 space, 4 trebles, * 10 spaces, 7 trebles, 6 spaces, 22 trebles, 4 spaces, 10 trebles, 7 spaces; work back.

64. Two spaces, 4 trebles, 2 spaces, 10 trebles, 9 spaces, 16 trebles, 9 spaces, 10 trebles, 2 spaces, 10 trebles, * 8 spaces, 7 trebles, 7 spaces, 22 trebles, 4 spaces, 10 trebles, 10 spaces; work back.

Continued on page 25

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Embroideries Which the Busiest Housewife May Find Time To Do

By ADDIE M. BODWELL

"IT is really wonderful how much one can accomplish in spare minutes," said one of the busiest of busy homemakers the other day. "I always thought I had no time at all for needlework, save the plainest of plain sewing, which must be done, but Needlecraft inspired me to try, and now I am never without a piece of embroidery or lace which I can catch up for five minutes, more or less, at any time. I have made many pieces, none elaborate but all dear and lovely and 'homey.' It is surprising how the work grows, and how interested you get in watching it."

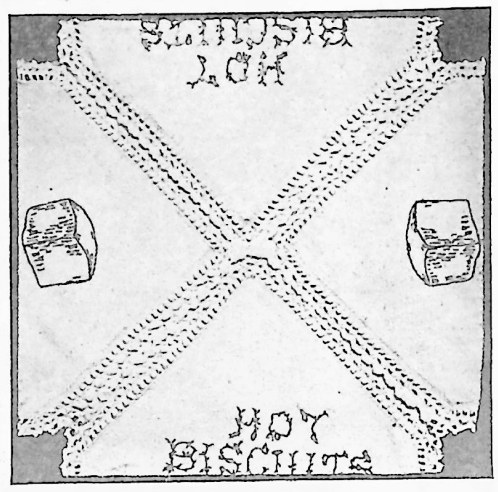
We can all very well believe that, surely. And just as surely every one of Needlecraft's homemakers will delight in working up the practical, pretty articles herewith presented, either for her own household use or for gifts—since the gift-box has become a favored institution with all of us.

A large napkin laid on the plate which is to hold hot biscuits, and the corners folded over, will of course serve the purpose of keeping the contents at a goodly degree of heat until eaten; but somehow a cover "made on purpose" seems to give additional zest to the food. It is said, you know, that an appeal to the eye is an appeal to the appetite, and that dishes tastefully served are far more likely to be liberally partaken of and well digested! Very little work is involved in the decoration of our hot-biscuit folder or case. Outline-stitch is used for the inscription, "Hot Biscuits," on opposite corners, and for the realistic loaves of bread on the remaining corners. Golden-brown floss served for the model, but any color matching the predominating tint of the breakfast-china decoration may be substituted. The edge of the case is finished with a narrow hem, to which is whipped a narrow crocheted border. Using No. 70 crochet-thread, make a chain long enough to extend entirely around the linen; or, if preferred, the edge may be finished by working over with double crochet, and the following rows may be worked into this.

1. Miss 5, * a treble in next, chain 2, miss 2, repeat from *.
2. Fill the spaces with doubles, making a picot of 3 chain every 6th double.
3. Chain 7, fasten in 3d of 5 doubles between picots; repeat.
4. Fill each loop of chain with 4 doubles, picot, 4 doubles.

A traycloth of generous size, twenty by twenty-six inches, shows a charming variation of the usual tea-set etching. There are cup and saucer, cream-pitcher and teapot at the upper center, with a diminutive cup and pitcher hanging on a branch at lower right corner, and a cup and sugar-bowl disposed in the same manner at the left. The outlining, done with fine embroidery-thread, makes the etching as clear and distinct as pen-and-ink work. There are other methods of outlining than by the regulation outline-stitch. Some like to use the ordinary backstitch, of the seamstress; others run the line with fine stitches, and then whip this row with a second. The little daughter of the household will enjoy doing this sort of stitchery on gifts for mamma or auntie, and at the same time will be learning to use the needle.

The traycloth is finished with a narrow hem and crocheted edge, as follows: With No. 70 crochet-thread make a chain of sufficient length.

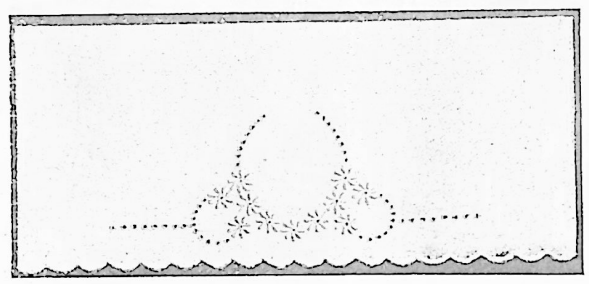


No. 1616 D, Have a Hot Biscuit?

1. Chain 5, miss 5, fasten in next; repeat.
2. Slip to center of 5 chain,* chain 3, 3 trebles under next 5 chain, chain 6, turn, miss 3, 3 trebles in 3 stitches, (chain 3, 3 trebles in top of last treble made) twice, 3 trebles under same 5 chain of last row, chain 3, fasten in center of next 5 chain; repeat from *.

Whip to edge of hem, fulling at the corners sufficiently so the work will not curl.

And there is always the towel, of which no housekeeper ever has one too many. The design given, in Madeira embroidery, is an extremely pleasing one; the daisy-petals are in well padded satin-stitch, and an eyelet forms the center of each flower, while graceful lines of small eyelets, uniform in size, complete the design. There is space for an initial, if it is desired to use one, and such marking really gives a personal touch which nearly everybody likes. The edge is buttonholed in plain scallops, always attractive and durable.

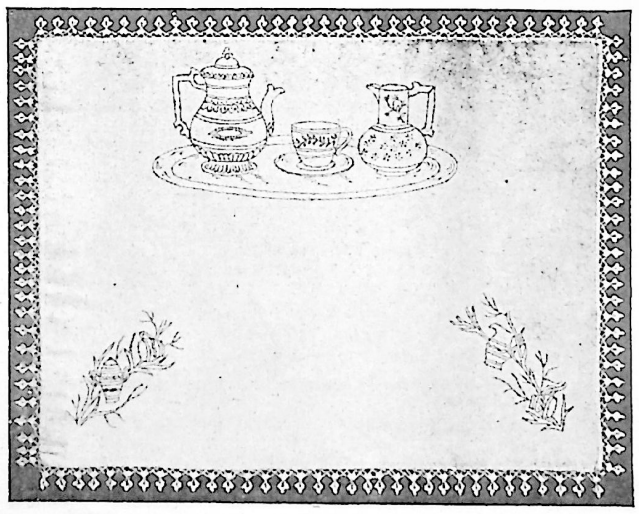


No. 1617 D. Never Has Any Housekeeper One Too Many Towels

No. 1616 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white butcher-cloth, 30 cents. Floss to embroider, 7 cents. Crochet-thread for edge, size 70, 30 cents

No. 1617 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on linen huckabuck, $1.40. Stamped on cotton huckabuck, 45 cents. Floss to embroider, 15 cents

No. 1618 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white butcher-cloth, 55 cents. Floss to embroider, 8 cents. Crochet-thread for edge, size 70, 30 cents



No. 1618 D. A Charming Variation of the Usual Tea-Tray Etching

The Way They Embroider in India

WESTERN women are just discovering the fascination of working out designs. Everybody's counting stitches and if it is an intricate design one may tussle whole nights over the roseleaf-pattern of a table cover or spend the first hours of the evening puzzling over the twists of a daisy design. But not all embroidery is a complicated affair; there are those simple patterns which are so essential to the guest-towel or the table-runner and which, as the directions state, require only the plain darning-stitch. The famous Punjab darning-stitch of India has drawn admiration from those who know stitches. One of the favorite patterns of India shows an Oriental sun rising in many-colored splendor on table-cover, towel, or curtain. It can be easily taken as a motif for American embroiderers, and is effective when used on borders of table-runners or towels in the following unique fashion: Half the disc extends beyond the border of the runner and the other half is outlined with the Punjab stitch. Then vertical threads of silk or worsted run across the circle, and at intervals are caught with contrasting colored thread. The whole circle is outlined by the darning-stitch. This is a striking design for a smock or an overblouse, particularly one of Japanese crepe. Two of the circles should be used on the hem in front and two in the back.

The work for which India is most famous is the "laid" embroidery, so termed because it is worked on a frame. Gold and silver wires are used in this work, and to add brilliancy to the effect precious stones as well as silk threads are interwoven. This embroidery by means of wire-drawing is peculiar to India and is used in every part of the country. The details of this work are complicated and make a variety of effects possible. The massive kind of work is called by Indians, zardozi, and the light type, kamdani.

The Indian method of embroidery is just a little different from other embroidery, the stitches being drawn away from instead of toward the worker. Their darning-stitch is called "pulkhari" and it is used chiefly on coarse cotton. The chain-stitch is used on the silks and the woolen materials. A certain kind of work called "chikan work" is used on cotton or muslin. This combines the satin-stitch with a kind of buttonholing. The possibilities of the Indian embroidery have attracted the attention of those who are making a world survey for the Interchurch World Movement, and they believe that many of these stitches are suitable for adaptation if not adoption by American needleworkers.

MRS. L. E. B., asks for a wide "lacey" trimming for a petticoat. If there is nothing sent in to suit, she can easily make a design for herself. Let her take an old file of Needlecraft and combine several patterns that appeal to her. For example, use for the upper part any wide insertion-pattern, possibly "pineapple"; fill in for some inches with knot-stitch, and add a pineapple lace or edge with scallops. Commence with a chain the width of lace wanted and work back and forth, combining the three patterns. I merely suggest the "pineapple"; any other will serve as well. The knot-stitch gives a particularly lacy effect. I have made many combinations in this way, using patterns and ideas from "our paper."—*Mrs. R. V. Lommen, Nebraska.*

What the Housekeeper Wants To Know

By MRS. SARAH MOORE

THE woman who hates housework is the one who performs her tasks on the "hit or miss" system. Accidents invariably happen to her at inopportune moments, her cake always falls when company comes, her custards or scrambled eggs curdle, her gelatine jellies are limp and "runny," her steaks or chops either burned or half raw. She makes everything as difficult for herself as possible because she has not enough interest in what is one of the most important professions in life to learn that there are right and wrong ways of doing even the simplest things. Now cooking is an exact science and certain results always follow certain processes and the product should be of the same excellence each time.

Oil and Vinegar Are Beaten Together with a Fork until Thoroughly Blended and Then Poured over the Steak Lying in a Rather Deep Dish. The Steak Lies Thus Overnight and Grows Much More Tender

Of all the different branches of the culinary art, cake-making is the most popular, and the secret of success is care in following the receipt exactly, and strict attention to the proper method of mixing and baking. And the two last processes are where the inexperienced cook usually makes her mistakes. Stove ovens have certain individual ways of their own that must be known before success with any receipt can be certain. Some are inclined to burn at the bottom, while in others the top is the hottest part, and these peculiarities can be learned only by experience.

A very light cake put into an oven that is too hot rises rapidly around the sides, but leaves a hollow in the middle. An excess of sugar may cause this, but there are other reasons. If a cake is made too light with eggs or baking-powder, and an insufficient quantity of flour is added it will drop in the center. Another frequent cause is the moving of cakes while in the oven before the mixture has properly set. The same defect is produced if the cakes are moved from the oven before being baked sufficiently. If the oven-door is slammed carelessly, the shock may make the cake fall, and a quantity of cold air will be shut in which will check the baking.

A well baked cake should rise evenly and be smooth on top, and when it has been in the oven about twenty minutes, more or less, according to the variety of cake, it should be covered with a light-brown crust. Sometimes a cake rises in a mound in the center which shows that the oven was too hot when it was first put in. This makes a crust form on the sides of the cake almost immediately and prevents it from rising as it should. If the cake rises at one side and not the other it shows that the oven is hotter at one side than the other. The remedy for this is to turn the cake. When a cake browns on top too quickly it should be covered with a double fold of well greased brown paper. Some cooks claim that it is better to dampen this paper, but do not get it too wet for this will make the cake fall. Try to prevent a thick crust from forming. Now there are two sorts of thick crusts. The first of these is caused by the cake being overbaked in a very hot oven. When this is so the cake, if a very rich one, has a huge crack in the top caused by the heat of the oven forming a crust before the inside has finished aerating; then, as the interior air or gas expands, it cracks the crust to escape. This crack spoils the appearance of the cake, and when cut the cake will generally be found to be close and heavy in texture. To guard against this it is necessary to bake at a suitable temperature, noting that the richer the cake the longer the fruit takes to bake. The second kind of thick crust referred to may only be on the top of the cake, and in this case may be caused by an excess of fat and sugar being mixed together, or perhaps not enough flour has been used.

If you are uncertain about the heat of your oven there are two simple tests which any one can use. You can sprinkle a little dry flour in an ungreased cake-tin and place it in the oven. If the heat is sufficient to bake a cake this flour should brown in five minutes. Or you can put a piece of white writing-paper in the oven and if at the end of five minutes it is of a pronounced yellow tinge the oven is what is called "moderate," and hot enough for most kinds of cake.

If the paper turns yellow in the time given in the following table, the oven is just right for the dish specified.

Cream almond or plain cake	2	minutes
Sponge-cake	3 or 4	"
Chocolate cake	3	"
Apple or peach cake	2 1-2	"
Gingerbread	3	"
Angel-cake	4	"
Cheese straws	3	"
Cheese souffle	3	"
Cream puffs	2 1-2	"
Macaroons	4	"
Meringue glace	5	"
Orange puff	2	"
Pie and pastry shells	2	"
Apple pie	2 1-2	"
Lemon pie	2	"
Puff paste	1 or 1 1-2	"
Escalloped dishes	2	"
Roast	2	"
Baked potatoes	2	"
Baking-powder biscuits	1 1-2	"
White bread	2	"
Graham bread	3	"
Parker-House rolls	1 1-2	"
Bread sticks	2 or 2 1-2	"

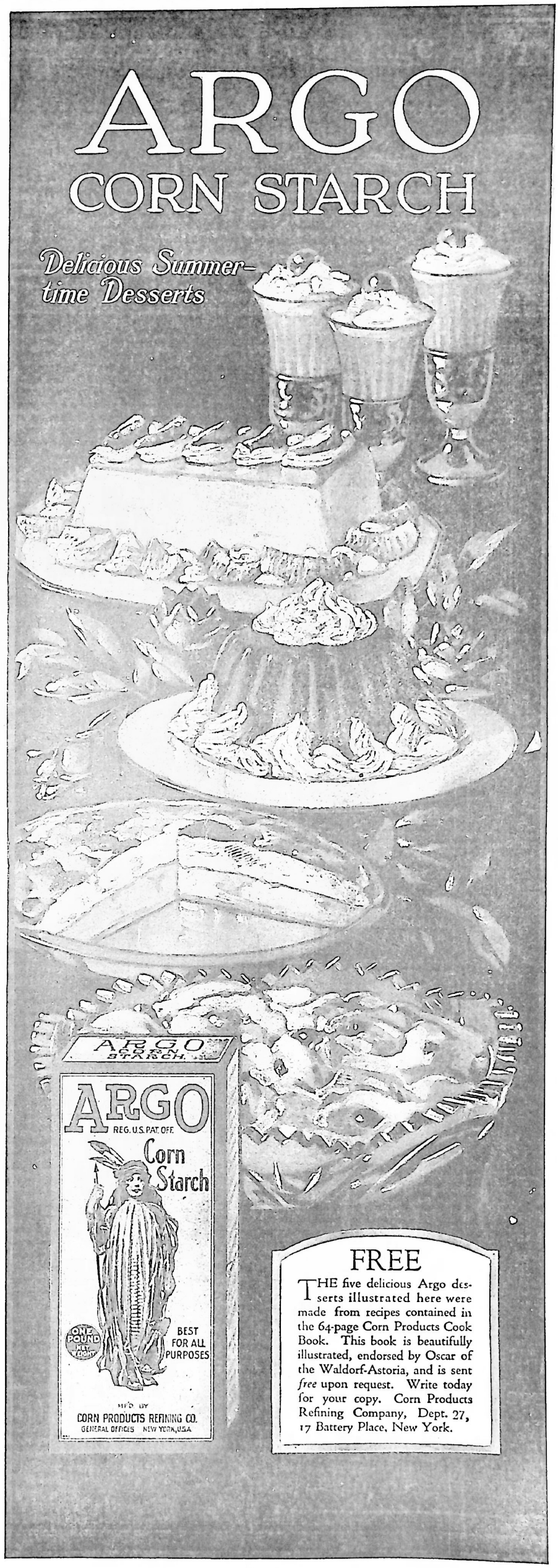
There are several reasons why egg-white curdles when it is being beaten. If the eggs are very stale they will do this. Then again curdling is sometimes the result of beating the egg all over the bowl instead of keeping it in the center.

Particles of the meringue remain untouched by the beater; these quickly separate, the small cells burst, and when mixed in with the remainder of the mixture cause the whole to become soft. The white should be slowly beaten up first, and the speed increased as they become firm. If this is done under proper conditions no sugar need be added until the white is almost ready for use.

Make certain that your cake is cooked in the center before removing it from the oven. The best way to tell this is to run through the center a clean broom-straw, or a bright and slightly heated skewer. If this comes out at all sticky the cake has not been long enough in the oven, but if it is dry, take the cake from the oven at once. Let it stand in the pan for three or four minutes before trying to remove from the tin and it will come out much easier. Then place it on a wire stand or sieve so that the air can get all around it, but do not let it stand in a draught, or it may fall. When it is thoroughly cool, store in an airtight tin box.

Many cooks do not know how to follow a receipt intelligently, thinking that the directions "stir," "beat," or "fold" or "cut" all mean the same thing. But this

Concluded on page 16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An Attractive Alphabet in Filet-Crochet

By MARY CARD

FOR the letter **M** — Make a chain of 140 stitches, turn.

1. A treble in 8th stitch, 44 more spaces, turn.

2, 3. Forty-five spaces, turn.

4. Eleven spaces, 13 trebles, 6 spaces, 7 trebles, 6 spaces, 13 trebles, 12 spaces, turn.

5. Ten spaces, 7 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, 2 spaces, (4 trebles, 4 spaces) twice, 7 trebles, 9 spaces, turn.

6. Eight spaces, 7 trebles, 5 spaces, 4 trebles, 4 spaces, 4 trebles, (2 spaces, 7 trebles) twice, 6 spaces, 7 trebles, 8 spaces, turn.

7. (Seven spaces, 7 trebles) twice, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 7 trebles, 7 spaces, turn.

8. Six spaces, (10 trebles, 2 spaces) twice, (4 trebles, 2 spaces) twice, 10 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 6 spaces, turn.

9. Four spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, (4 trebles, 2 spaces) twice, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 5 spaces, turn.

10. Four spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, (2 spaces, 4 trebles) twice, 1 space, 10 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.

11. Six spaces, 7 trebles, 6 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, * 6 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.

12. Seven spaces, 7 trebles, 5 spaces; reverse 11th row from *.

13. Seven spaces, 7 trebles, 4 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 4 spaces, (4 trebles, 3 spaces) twice, 7 trebles, 8 spaces, turn.

14. Ten spaces, 10 trebles, 5 spaces, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 13 trebles, 9 spaces, turn.

15. Sixteen spaces, 7 trebles, 2 spaces, 10 trebles, 3 spaces, 4 trebles, 18 spaces, turn.

16. Like 15th reversed.

17, 19. Fifteen spaces, 7 trebles, 4 spaces, 10 trebles, 2 spaces, 4 trebles, 18 spaces, turn.

18. Like 17th, reversed.

20. Nineteen spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 15 spaces, turn.

21. Like 20th, reversed.

22. Nineteen spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 15 spaces, turn.

23. Fourteen spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 20 spaces, turn.

24. Twenty spaces, (4 trebles, 2 spaces) 3 times, 7 trebles, 14 spaces, turn.

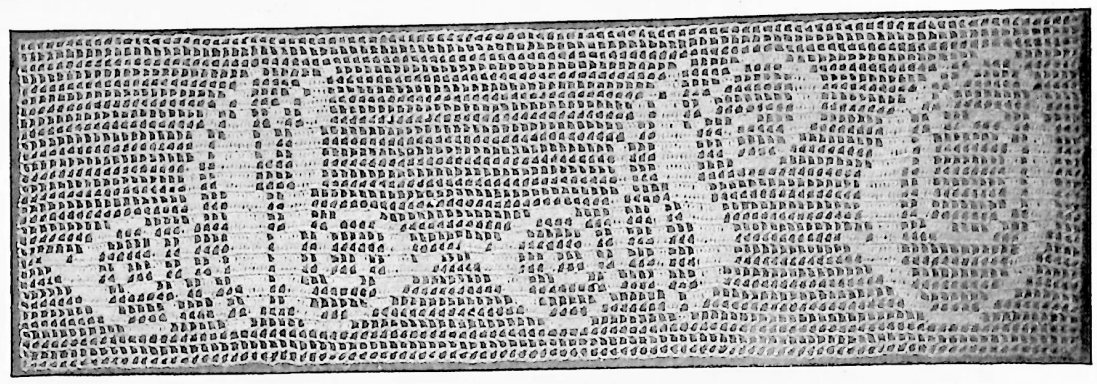
25. Fourteen spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 21 spaces, turn.

26. Twenty-two spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 14 spaces, turn.

27. Fourteen spaces, 7 trebles, 5 spaces, 4 trebles, 23 spaces, turn.

28. Twenty-four spaces, 4 trebles, 6 spaces, 4 trebles, 13 spaces, turn.

29, 30, 31. Forty-five spaces.



An Attractive Alphabet in Filet-Crochet

N—Make a chain of 128 stitches, turn.

1. A treble in 8th stitch, 40 more spaces, turn.

2, 3. Forty-one spaces, turn.

4. Eleven spaces, 13 trebles, 9 spaces, 4 trebles, 16 spaces, turn.

5. Fifteen spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 4 spaces, 7 trebles, 9 spaces, turn.

6. Eight spaces, 7 trebles, (6 spaces, 4 trebles) twice, 1 space, 7 trebles, 14 spaces, turn.

7. Thirteen spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 8 spaces, 7 trebles, 7 spaces, turn.

8. Six spaces, 10 trebles, 3 spaces, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 7 trebles, 13 spaces, turn.

9. Twelve spaces, 10 trebles, (3 spaces, 4 trebles) twice, 2 spaces, (4 trebles, 3 spaces) twice, * 10 trebles, 5 spaces, turn.

10. Four spaces, 13 trebles; reverse 9th row from *.

11. Twelve spaces, 10 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, 7 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.

12. Seven spaces, 7 trebles, 6 spaces, 4 trebles, 2 spaces, (4 trebles, 3 spaces) twice, 10 trebles, 12 spaces, turn.

13. Thirteen spaces, 10 trebles, 2 spaces, (4 trebles, 3 spaces) twice, 4 trebles, 5 spaces, 4 trebles, 24 spaces turn.

28. Twenty-five spaces, 4 trebles 6 spaces, 13 trebles, 6 spaces, turn.

29, 30, 31. Forty-one spaces.

O—Make a chain of 83 stitches, turn.

1. A treble in 8th stitch, 25 more spaces, turn.

2, 3. Twenty-six spaces, turn.

4. Eleven spaces, 16 trebles 10 spaces, turn.

5. Nine spaces, 4 trebles, 5 spaces 7 trebles, 9 spaces, turn.

6. Eight spaces, (7 trebles 7 spaces) twice, turn.

7. Six spaces, 7 trebles, 9 spaces 7 trebles, 7 spaces, turn.

8. Six spaces, 10 trebles, 10 spaces, 7 trebles, 5 spaces, turn.

9. Five spaces, 7 trebles, 11 spaces 10 trebles, 5 spaces, turn.

10. Four spaces, 13 trebles 12 spaces, 7 trebles, 4 spaces, turn.

11. Four spaces, 7 trebles, 3 spaces 16 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.

12. Six spaces, 7 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, 3 spaces, 7 trebles, 3 spaces, turn.

13. Three spaces, 7 trebles, 2 spaces 4 trebles, 7 spaces, 4 trebles, 2 spaces 10 trebles, 5 spaces, turn.

14, 16. Five spaces, 10 trebles 2 spaces, 7 trebles, 8 spaces, turn.

15, 17. Like 14th, reversed.

18. Six spaces, 10 trebles, 1 space, like 14th from *.

19. Like 18th, reversed.

20. Seven spaces, 7 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 2 spaces, 7 trebles, 3 spaces, turn.

21. Three spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 7 spaces, turn.

22. Seven spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 4 spaces, turn.

23. Four spaces, 4 trebles, 8 spaces, 4 trebles, * 2 spaces, 7 trebles, 8 spaces, turn.

21. Four spaces, 7 trebles, 5 spaces, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 4 trebles, 20 spaces, turn.

22. Twenty spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 4 spaces, 7 trebles, 3 spaces, turn.

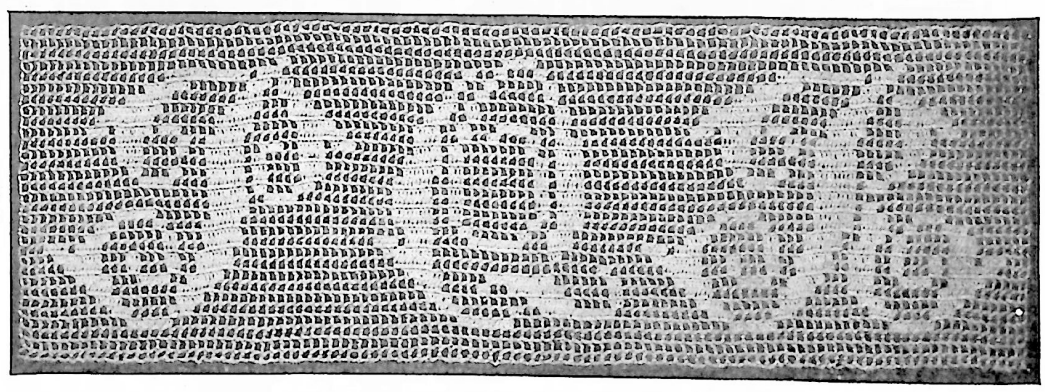
23. Three spaces, 7 trebles, 8 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space 4 trebles, 21 spaces, turn.

24. Like 23d, reversed.

25. Three spaces, 7 trebles, 7 spaces 4 trebles, 3 spaces, 4 trebles, 1 space 4 trebles, 22 spaces, turn.

26. Twenty-three spaces, 7 trebles, 4 spaces, 4 trebles, 6 spaces, 7 trebles 3 spaces, turn.

27. Four spaces, 7 trebles, 4 spaces



An Attractive Alphabet in Filet-Crochet (See directions on page 11)

24. Nine spaces, 7 trebles, 1 space; reverse 23d from *.
25. Five spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 10 spaces, turn.
26. Eleven spaces, 4 trebles, 2 spaces, (4 trebles, 5 spaces) twice, turn.
27. Six spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, turn.
28. Sixteen spaces, 10 trebles, 7 spaces, turn.
29, 30, 31. Twenty-six spaces.

P—Make a chain of 116 stitches, turn.
1. A treble in 8th stitch, 36 more spaces, turn.
2, 3. Thirty-seven spaces, turn.
4. Eleven spaces, 13 trebles, 22 spaces, turn.
5. Twenty spaces, 7 trebles, 4 spaces, 7 trebles, 9 spaces, turn.
6. Eight spaces, 7 trebles, 6 spaces, 7 trebles, 19 spaces, turn.
7. Eighteen spaces, 10 trebles, 7 spaces, 7 trebles, 7 spaces, turn.
8. Six spaces, 10 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 17 spaces, turn.
9. Sixteen spaces, 10 trebles, 2 spaces, (4 trebles, 3 spaces) twice, * 10 trebles, 5 spaces, turn.
10. Four spaces, 13 trebles; reverse 9th row from *.
11. Fifteen spaces, 10 trebles, 3 spaces, 4 trebles, 7 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.
12. Seven spaces, 7 trebles, 6 spaces, 4 trebles, 3 spaces, 10 trebles, 15 spaces, turn.
13. Fifteen spaces, 10 trebles, 4 spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, turn.
14. Ten spaces, 13 trebles, 6 spaces, 10 trebles, 14 spaces, turn.
15. Nine spaces, 10 trebles, 2 spaces, 10 trebles, 20 spaces, turn.
16. Twenty spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 7 spaces, turn.
17. Six spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 10 trebles, * 4 spaces, 10 trebles, 13 spaces, turn.
18. Twelve spaces, (4 trebles, 3 spaces) twice; reverse 17th row from *.
19. Like 17th to *, 7 spaces, 7 trebles, 11 spaces, turn.
20. Eleven spaces, 7 trebles, 4 spaces, 4 trebles, 2 spaces, 10 trebles, * (2 spaces, 7 trebles) twice, 1 space, 7 trebles, 3 spaces, turn.
21. Four spaces, 13 trebles, 6 spaces; reverse 20th row from *.
22. Eight spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 4 spaces, (10 trebles, 5 spaces) twice, turn.
23. Six spaces, 10 trebles, 4 spaces, 10 trebles, 7 spaces, 16 trebles, 9 spaces, turn.
24. Ten spaces, 16 trebles, 7 spaces, 10 trebles, 3 spaces, 7 trebles, 7 spaces, turn.
25. Eight spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 13 trebles, 12 spaces, turn.
26. Fourteen spaces, 13 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles, 9 spaces, turn.
27. Ten spaces, 7 trebles, 1 space, 25 trebles, 16 spaces, turn.
28. Twenty-seven spaces, 4 trebles, 9 spaces, turn.
29, 30, 31. Thirty-seven spaces.

Q—Make a chain of 95 stitches, turn.
1. Treble in 8th stitch, 29 more spaces, turn.
2, 3. Thirty spaces, turn.
4. Eleven spaces, 16 trebles, 14 spaces, turn.
5. Four spaces, 22 trebles, 2 spaces, 4 trebles, 5 spaces, 7 trebles, 9 spaces, turn.
6. Eight spaces, 7 trebles, 8 spaces, 13 trebles, 4 spaces, 4 trebles, 3 spaces, turn.
7. Three spaces, 4 trebles, 5 spaces, 16 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 7 spaces, turn.
8. Six spaces, 10 trebles, 5 spaces. 19 trebles, 6 spaces, 4 trebles, 3 spaces, turn.
9. Four spaces, 4 trebles, 17 spaces, 10 trebles, 5 spaces, turn.
10. Four spaces, 13 trebles, 12 spaces, 4 trebles, 9 spaces, turn.
11. Eight spaces, 7 trebles, 3 spaces, 16 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.
12. Six spaces, 7 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 7 trebles, 8 spaces, turn.
13. Seven spaces, 7 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, * 2 spaces, 10 trebles, 5 spaces, turn.
14, 16. Five spaces, 10 trebles, 2 spaces, * 4 trebles, 8 spaces, 4 trebles, 1 space, 7 trebles, 7 spaces, turn.
15, 17. Like 14th, reversed.
18. Six spaces, 10 trebles, 1 space; like 14th from *.
19. Like 18th, reversed.
20. Seven spaces, 7 trebles, 1 space; reverse 13th from *.
21. Seven spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 7 spaces, turn.
22. Seven spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 8 spaces, turn.
23. (Eight spaces, 4 trebles) twice, 2 spaces, 7 trebles, 8 spaces, turn.
24. Nine spaces, 7 trebles, 1 space, (4 trebles, 8 spaces) twice, turn.
25. Nine spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 10 spaces, turn.
26. Eleven spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 4 trebles, 9 spaces, turn.
27. Ten spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, turn.
28. Sixteen spaces, 10 trebles, 11 spaces, turn.
29, 30, 31. Thirty spaces.

R—Make a chain of 128 stitches, turn.
1. A treble in 8th stitch, 40 more spaces, turn.
2, 3. Forty-one spaces, turn.
4. Eleven spaces, 13 trebles, 13 spaces, 13 trebles, 10 spaces, turn.
5. (Eight spaces, 7 trebles, 4 spaces, 7 trebles) twice, 9 spaces, turn.
6. Eight spaces, (7 trebles, 6 spaces) 3 times, 7 trebles, 7 spaces, turn.
7. Six spaces, 10 trebles, 7 spaces, 7 trebles, 4 spaces, 10 trebles, 7 spaces, 7 trebles, 7 spaces, turn.
8. Six spaces, 10 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 5 spaces, turn.
9. Four spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, (4 trebles, 3 spaces) twice, 10 trebles, 5 spaces, turn.
10. Four spaces, 13 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, (1 space, 7 trebles) twice, 3 spaces, turn.
11. Six spaces, 7 trebles, 5 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 7 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, turn.
12. Seven spaces, 7 trebles, 6 spaces, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 6 spaces, turn.
13. Seven spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, turn.
14. Ten spaces, 13 trebles, 6 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 9 spaces, turn.
15. Sixteen spaces, 4 trebles, 1 space, 10 trebles, 20 spaces, turn.
16. Twenty spaces, 10 trebles, 18 spaces, turn.
17. Fifteen spaces, 7 trebles, 1 space, 10 trebles, 4 spaces, 10 trebles, 13 spaces, turn.
18. Twelve spaces, (4 trebles, 3 spaces) twice, 10 trebles, 3 spaces, 7 trebles, 13 spaces, turn.
19. Twelve spaces, 7 trebles, 4 spaces, 10 trebles, 7 spaces, 7 trebles, 11 spaces, turn.
20. Eleven spaces, 7 trebles, 4 spaces, 4 trebles, 2 spaces 10 trebles, 5 spaces, 7 trebles, 11 spaces, turn.
21. Like 20th, reversed.
22. Eight spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 4 spaces, 10 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 8 spaces, turn.
23. Nine spaces, 13 trebles, 4 spaces, 10 trebles, 7 spaces, 16 trebles, 9 spaces, turn.
24. Ten spaces, 16 trebles, 7 spaces, 10 trebles, 3 spaces, 10 trebles, 10 spaces, turn.
25. Twelve spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 13 trebles, 12 spaces, turn.
26. Fourteen spaces, 13 trebles, 6 spaces, 7 trebles, 15 spaces, turn.
27. Fourteen spaces, 7 trebles, 1 space, 25 trebles, 16 spaces, turn.
28. Twenty-seven spaces, 4 trebles, 13 spaces, turn.
29, 30, 31. Forty-one spaces.

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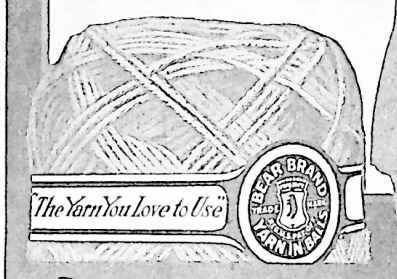

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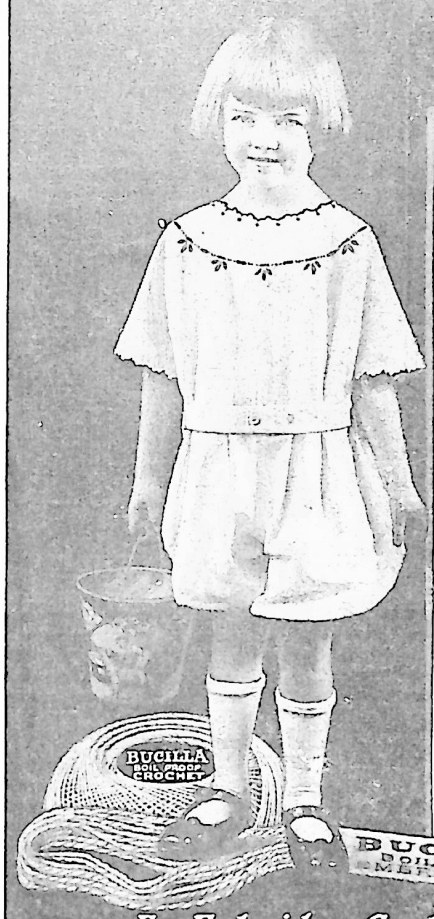

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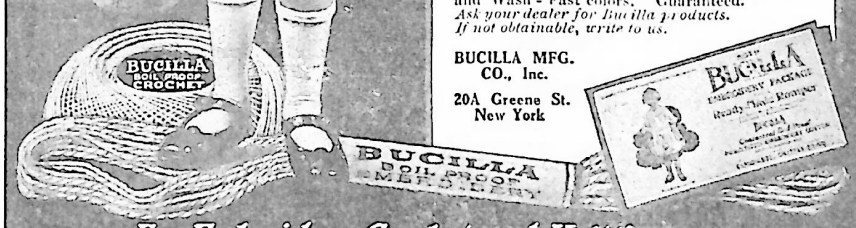

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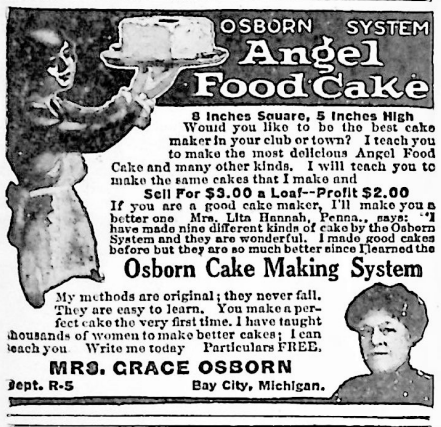

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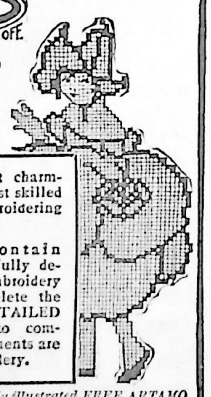

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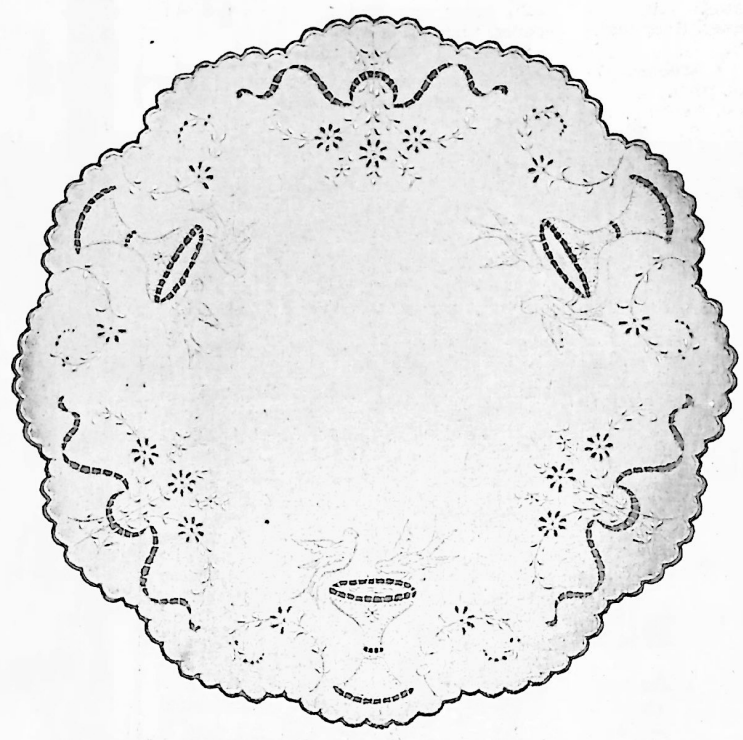
Attractive All-White Embroideries for the Home

By GRACE E. MACOMBER

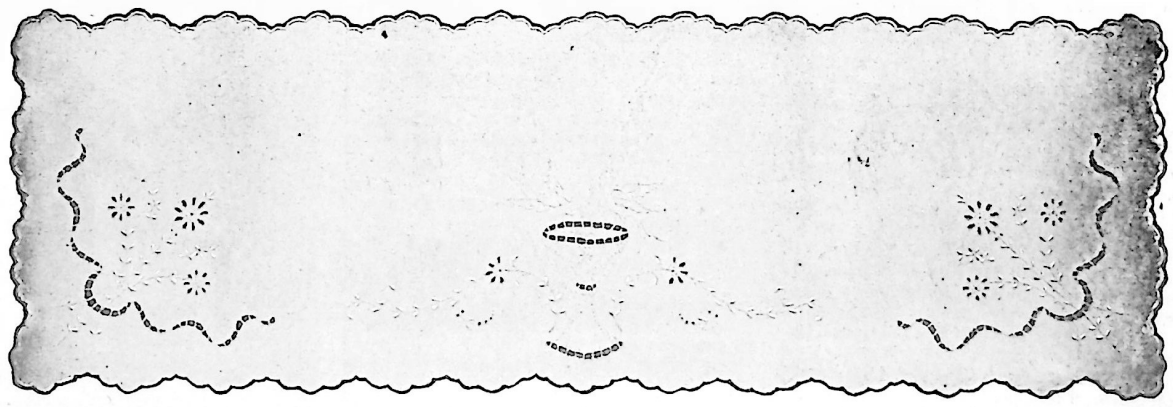
THE scarf or runner and centerpiece shown will serve for the bureau and table in one's bedroom or guest-chamber as well as for the buffet or sideboard and dining-table. The centerpiece is of generous size, thirty-two inches in diameter when finished, and so will make a beautiful between-meal cloth. The motif, or motifs, for there are two almost equally distinctive, will win deserved admiration because so decidedly out of the ordinary. We all enjoy having the newest of new ideas to work out with our needles, you know. One of them represents a fountain from which two birds—call them bluebirds, if you like—are drinking, surely a happy conceit; from each side of this fountain curves a flower-spray, and alternating with it is the second motif, a group of sprays held by a simulated ribbon in Venetian cutwork, or ladder-work. The first motif occupies the center of the scarf, with the group of flower-sprays at corners, and the whole effect leaves nothing to be desired.



No. 1619 D. A Touch of Simple Cutwork Adds Much to This Design

It is little short of marvelous how a touch of simple cutwork will lighten up any design, and give an appearance of elaborateness quite out of proportion to the amount of extra work involved in the treatment. Laid over polished wood, too, which shows through the openings, such pieces are wonderfully attractive. There is nothing difficult about any cutwork, least of all the variety here introduced. Run the stamped line with fine stitches to the first bar, using a thread rather more firmly twisted than the ordinary embroidery-floss; when the bar is reached, carry the thread across on top of the linen and fasten in with a tiny but secure stitch at the end of stamped bar on opposite side; this thread should not be pulled tightly enough to draw the linen, nor yet be allowed to lie loose on the surface; it should be even with the fabric. For a small bar, buttonhole back on the single thread; for a heavier one, cross and recross two or three times, fastening in always at the very same place. Then buttonhole this bar of threads, and proceed with the running-stitches to the next bar. The bars of the model scarf and centerpiece consist each of two threads which, instead of the usual buttonholing, are woven as are the bars in Hardanger embroidery—that is, the needle is passed under the first thread, over the second, back under the second thread and over the first, and so on, pushing the weaving-threads close together but not letting them "bunch up" or overlap. When the bars are all worked and the edges run, we are ready to cut the linen and buttonhole the sides of the space. There are several ways or methods of accomplishing this portion of the work, the following being given preference by many workers: Cut along the center of the space, taking care not to snip the bars. If a very narrow strip of cardboard, or bit of corset-steel is slipped in between the linen and bars, and pushed along as you cut, the danger of damaging your bars will be reduced to a minimum, and less care will be necessary. Fold the linen back to the edge of space, on each side, and buttonhole over the double edge. This does away with the possibility of fraying or "whiskers." After the buttonholing is completed, simply clip away the raw edge of linen at back of work. It is better not to cut too far in advance of the buttonholing, in order that the edge or bars may not stretch; just cut a short distance, say ten or twelve inches, and when you have buttonholed these edges proceed to make another cut.

The fountain is outlined with cording and French knots, and has a band of cutwork at the base, the center and surrounding the top; the upper part has a daisy, solid petals and eyelet center, and the water is simulated by little dashes of outline- or cording-stitch. The birds are outlined with the cording, heavier at tips of wings, and head, wings and tail are filled in with seed-stitch. The flower-sprays are in solid-and-eyelet work, oval eyelets for the petals of the larger daisies, which have at center a circular eyelet surrounded by French knots.



No. 1620. A Scarf for Buffet or Bureau

No. 1619 D. Perforated stamping-pattern, 40 cents. Transfer-pattern, 15 cents. Stamped on 33-inch butcher-cloth, 90 cents. Floss to embroider, 69 cents

No. 1620 D. Perforated stamping-pattern, 35 cents. Transfer-pattern, 15 cents. Stamped on 18x54-inch butcher-cloth, 85 cents. Floss to embroider, 69 cents

The Cobweb That Will Help Rebuild France

IN the little town of Bailleul, slowly like a human being recovering from a long and serious illness, the lace industry of France is beginning to revive. The first piece of Valenciennes lace produced since 1914 has just been completed by the women of that town, and it is hoped that Pas de Calais will once more be filled with shops of expert lace-makers, and take its old-time place among the world-renowned centers of the lace industry.

The town is, of course, destroyed; the workshops are wrecked and the looms crippled, but the most serious problem which confronts the lace-workers is the lack of suitable thread. Previous to the war, the fine thread used for this purpose was imported entirely from England, and the manufacture of it, as of many other peace-time commodities was pushed to the wall under the stress of war necessities.

The weaving of the first piece of lace at Bailleul is a small beginning, but a vital one. It was accomplished in one of the "ouvoirs" or workrooms established by the American Red Cross for returning refugees, and the small stock of thread used in the making was secured through the Americans. The success of the venture was so marked, and the enthusiasm of the French women at being able to get back to their old-time accomplishment was so great, that American Red Cross officials have determined to turn all their "ouvoirs" into lace-making shops, and make every effort to secure materials in sufficient quantities to provide full-time work for the lace-makers. It is thought that within a few months the manufacture can be started on a large scale. The proceeds of the sales, without doubt, will play a large part in providing the means by which the refugees may reestablish themselves in new homes.

It is no more than making a cobweb this lacing and interlacing of the fairylike filmy thread, that makes real Valenciennes lace sought the world over, but the weaving of this particular cobweb will help to rebuild for France her homes, her staple trade, and her confidence.

I VERY much wish to obtain a design for pillow-cover in filet-crochet, having the words "Home, Sweet Home," encircled by a wreath of roses, leaves and buds, or something similar.—*Mrs. G. P. M., Wisconsin.*

Yoke for Camisole or Corset-Cover, Rose-Pattern

By MRS. F. E. YOUNGSBURG

CROCHET-COTTON, No. 70, pink and white, was used for the model; a coarser thread may be selected, if preferred, resulting in a larger yoke. To make the rose-medallion, wind the shuttle with the pink thread, for the rings at center.

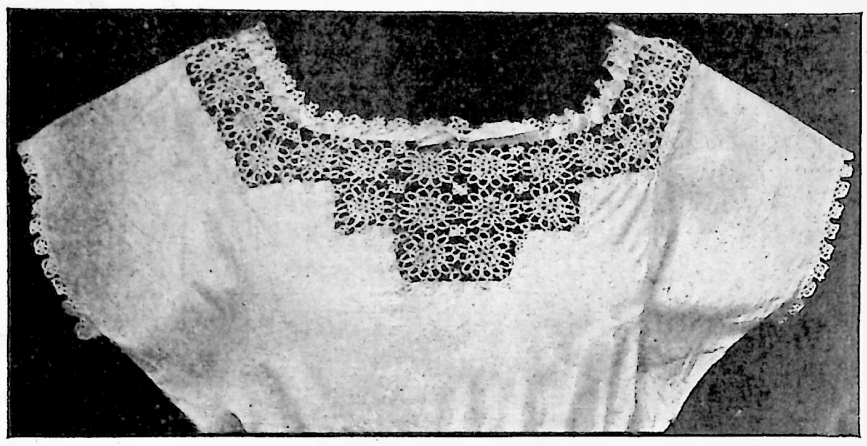
1. Make a ring of 6 double knots, picot, (2 double knots, picot) 4 times, 6 double knots, close; a 2d ring of 6 double knots, join to last picot of preceding ring, (2 double knots, picot) 4 times, 6 double knots, close. Make 4 more rings like 2d, joining the 6th also to 1st by 1st side picot of each. Fasten off neatly. The 6 rings should lie as close together as possible without overlapping, which will give a tiny eyelet at center of the circle. As many of the pink centers may be made as are required for the yoke, before finishing the medallion, which is done with white thread.

2. Make a ring of 4 double knots, picot, 4 double knots, join to 1st free picot of 1st pink ring, 4 double knots, picot, 4 double knots, close; * close to this ring make another of 4 double knots, join to last picot of preceding ring, 4 double knots, miss the middle picot of same pink ring and join to next, 4 double knots, picot, 4 double knots, close; fasten in 2d thread and make a chain of 6 double knots, picot, (3 double knots, picot) twice, 6 double knots; a tiny ring of 4 double knots, join to last picot of last ring, 4 double knots, close; a chain, as before; a ring of 4 double knots, join to the same picot with tiny ring last made, 4 double knots, join to 1st free picot of next pink ring, 4 double knots, picot, 4 double knots, close; repeat from *, making 12 chains, joining 2 rings to each center or pink ring, and joining last ring also to 1st, last chain at base of 1st ring. Fasten off.

Thirty-four of these medallions are used for the yoke illustrated. Arrange eight across center front, joining by last picot of 1 chain, and 1st of next, at side of each medallion, so that 2 free picots are left on the outside of each of the 2 chains, four medallions below the center four of the eight, joining by middle picots of 2 chains on each, and two below the center two of the four, forming what may be called a square point for the front of yoke. Join eight medallions for the back, and six for each shoulder-strap. In joining the 1st medallion of shoulder to corner medallion of back or front, leave 2 free chains on the upper or neck, edge, and 6 outside, to give the curve.

Fill in the space between four medallions, of front, with a 4-ring figure, thus: Four double knots, picot, 4 double knots, join to middle picot of free chain of medallions, 4 double knots, picot, 4 double knots, close; repeat, joining a ring to corresponding chain of each medallion.

Fill in between 2 medallions on the upper edge with 3-ring figures or cloverleaves. A ring of (4 double knots, picot) twice, 4 double knots, join to 1st picot of 1st free chain of medallion (above joining of medallions), 4 double knots, close; a 2d ring of 4 double knots, join to next picot of same chain, 4 double knots, picot, 4 double knots, join to middle picot of 1st free chain of next medallion, 4 double knots, close; a 3d ring of 4 double knots, join to next picot of same chain, (4 double knots, picot) twice, 4 double knots, close. At the curve of shoulder (between the corner medallion of front or back and 1st of the shoulder-strap) fill in as follows: A ring of (4 double knots, picot) 3 times, 4 double knots, close; a 2d ring, joining by middle picot to middle picot of 1st free chain of shoulder medallion; a 3d ring, joining in same way to 1st free chain of corner medallion. Make a 2d 3-ring figure in the same way, joining 2d ring to 1st free chain of 2d medallion of front, and 3d to middle picot of 2d free chain of corner medallion. Between the 2 figures join a large ring of 14 picots, separated by 2 double knots, joining by 2d and 4th picots to side picots of 1st and 3d rings of 1st figure, by 6th and 8th picots to 3d picot of 1st chain and 1st picot of next, and by 10th and 12th picots to 2 picots of next figure. Join a large ring of 11 picots, 2 double knots between, between medallions on lower edge, and a ring of 8 double knots, 2 double knots between, outside each corner medallion to "square" the edge



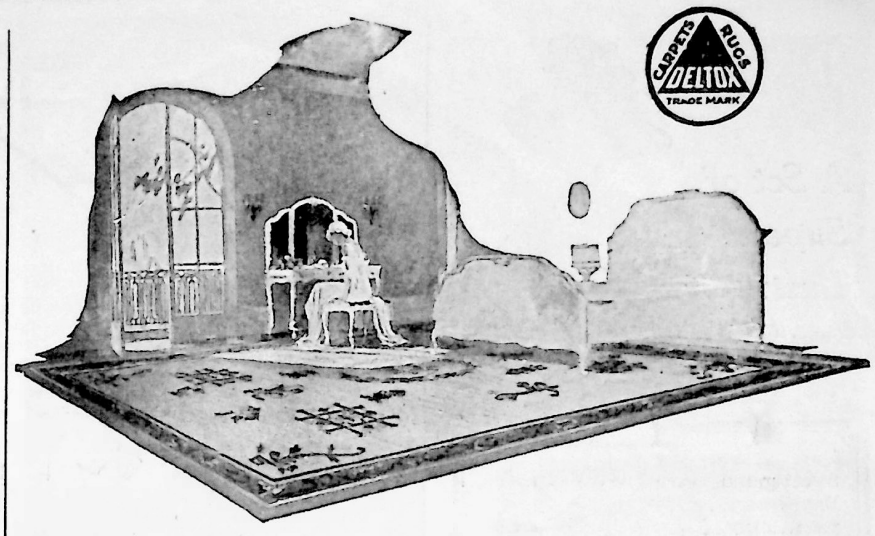
Yoke for Camisole or Corset-Cover, Rose-Pattern

For the beading:

1. Make 5 rings (pink) as directed for center of medallion, joining each to preceding by 1st side picot; with white thread make a chain of 12 double knots, picot, 9 double knots, picot, 1 double knot, join to 2d free chain of medallion, * 1 double knot, picot, 15 double knots, a ring (pink) of 4 double knots, join to 3d picot of 5th ring preceding, (4 double knots, picot) twice, 4 double knots, close, chain (white) of 15 double knots, 1 picot, 1 double knot, join to 1st of the 3 rings between medallions, 1 double knot, picot, 9 double knots, picot, 12 double knots; again the 5 pink rings, joining 1st by 2d picot to last picot of small single ring; chain of 12 double knots, join to picot of chain, 9 double knots, picot, 1 double knot, join to side picot of 3d ring of same figure, and repeat, joining to each of the 2 free chains of medallions and to 1st and 3d of the small rings.

For the edging around sleeves and lower edge of yoke: With pink thread make a ring of 4 double knots, (picot, 4 double knots) 3 times, close; with white make a chain of 5 double knots, picot, 3 double knots, picot, 5 double knots; another ring like 1st, joining by middle picot to middle picot of preceding ring; a chain, as before; a 3d ring, joining to same picot; chain of 4 double knots, picot, 4 double knots; repeat. Join 1st and 3d of the rings by side picots to chains and rings at edge of yoke.

I HAVE made a quilt so different from any other I have ever seen that I wish to pass the idea along: First, taking a four inch square of wrapping-paper, I folded it diagonally, forming a half square, then folded it again and still again, giving a triangle or half square two inches at base and altitude. After unthreading and removing the bobbin from my machine I pricked a small design on this triangle; when opened the design was reproduced eight times. I then laid the paper on a square of cloth of the same size, and followed the line described by the holes on the sewing-machine. I used sixteen four-inch squares to a block, and sixteen blocks to a quilt. It is very pretty.—*Angeline M. Keen, Colorado.*



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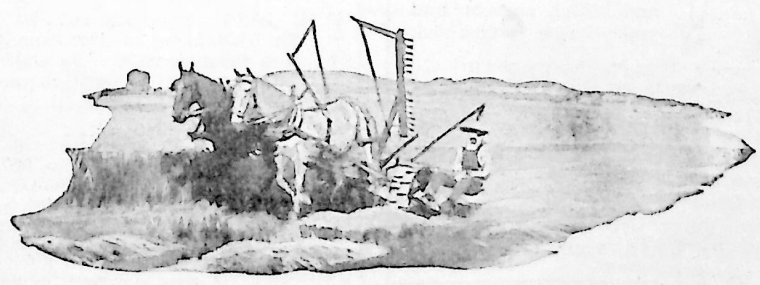

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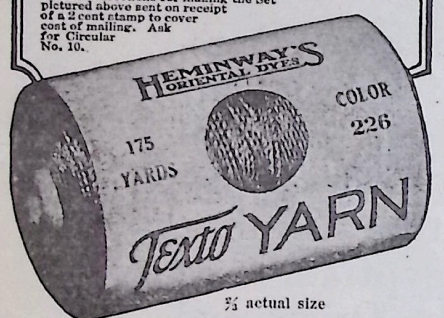

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Ladies' and Misses' Blouse

THE ladies' and misses' blouse-pattern, No. 9553, is cut in sizes from 34 to 42 inches bust-measure. To make the blouse in the 36-inch size will require 1⅞ yards of 36-inch material.

Ladies' and Misses' Two-Piece Skirt

THE ladies' and misses' two-piece skirt-pattern, No. 9351, is cut in sizes for 16 and 18 years, and from 26 to 34 inches waist-measure. To make the skirt in the 26-inch size will require 2⅜ yards of 44-inch material.

Ladies' and Misses' Middy-Blouse

THE ladies' and misses' middy-blouse-pattern, No. 9567, is cut in sizes from 34 to 42 inches bust-measure. To make the middy-blouse in the 36-inch size will require 2⅛ yards of 36-inch material, with ½ yard of 18-inch contrasting goods.

Ladies' One-Piece Skirt

THE ladies' one-piece skirt-pattern, No. 9566, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 2¼ yards of 36- or 54-inch material.

Ladies' Waist

THE ladies' waist-pattern, No. 9574, is cut in sizes from 36 to 44 inches bust-measure. To make the waist in the 36-inch size will require 1⅞ yards of 36-inch material, with ⅝ yard of 36-inch contrasting goods.

Ladies' Two-Piece Skirt

THE ladies' two-piece skirt-pattern, No. 9568, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 2⅜ yards of 36-inch material.

Ladies' and Misses' One-Piece Negligee

THE ladies' and misses' one-piece negligee-pattern, No. 9560, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust-measure. To make the negligee in the 36-inch size will require 3⅜ yards of 40-inch material, and 2¼ yards of plaiting.

Ladies' and Misses' Nightgown

THE ladies' and misses' nightgown-pattern, No. 9552, is cut in sizes for 16 years, and for 36, 40, 44 and 48 inches bust-measure. To make the nightgown in the 36-inch size will require 3¼ yards of 36-inch material, and 2½ yards of ribbon.

Ladies' House-Dress

THE ladies' house-dress-pattern, No 9569, is cut in sizes from 36 to 44 inches bust-measure. To make the house-dress in the 36-inch size will require 4 yards of 36-inch material, and ½ yard of 24-inch contrasting goods.

Ladies' Apron

THE ladies' apron-pattern, No. 9564, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require 2¼ yards of 32-inch material.

Ladies' Misses' and Girls' Set of Hats

THE set-of-hats-pattern, No. 9522, is cut in sizes for ladies, misses and girls. To make the style shown in any size will require ¾ yard of 24-inch material.

I MUST tell you what I suggested and my sister did with the lovely tatted edge, No. 4, page 32, February issue; we did not like the arrangement of the lower part, and I told her to reverse the cloverleaves and chain loops; it is really beautiful, now. Make the cloverleaf on outer edge, and use just that one chain. By the way, my sister's way of tatting with the second thread is new to me and may be to others: She holds the thread as in crocheting, around the little finger, letting the ball lie in her lap.—*Mrs. J. H. Connor, Georgia.*

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of twelve cents each. In ordering, give number of pattern and size wanted. Each number calls for a separate pattern.

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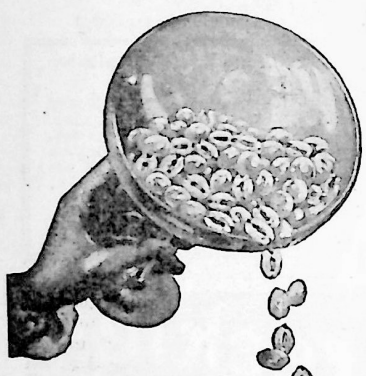
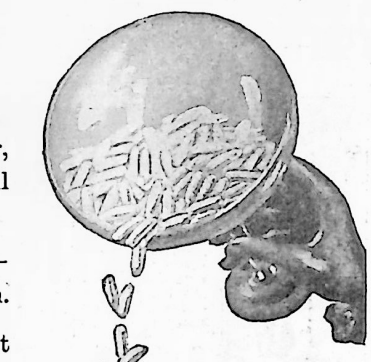
The other will have something not a whole grain, not so enticing, not so easy to digest. Which child, think you, gets the more enjoyment, and which is the better fed?





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Mixed with any fruit, they form a delicious blend. They are used like nut-meats in home candy making and as garnish on ice cream. They form crisp toasted wafers for your soups.

For hungry children after school, crisp and douse with melted butter, and let them eat like peanuts.

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Puffed Rice

Corn Puffs

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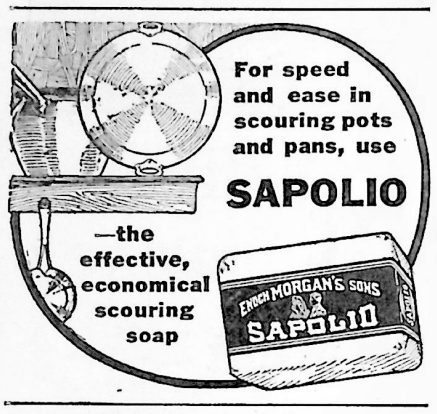
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What the Housekeeper Wants To Know

Concluded from page 9

is not the case. To "stir" a mixture means to stir it around in the same direction, blending the ingredients and gradually enlarging the circle made by the spoon. Beating means to mix over and over. Always let the bowl of the spoon touch the bottom of the mixing-bowl, and carry the mixture across to the opposite side. Repeat this until all of the air cells possible have been incorporated with the mass. "Folding" or "cutting" means to turn the mixture over, cut down and lift up, folding the mass so as just to blend the materials but not break the air cells. By stirring, ingredients are mixed; by beating, air is enclosed; by cutting, air introduced is prevented from escaping.

In making scrambled eggs, remember that eggs curdle when they are cooked too fast and too long. Stir the eggs continuously over a slow fire until they are a soft, creamy mass, just thick enough not to flow off the crisp, hot, buttered toast on which they are served. To add one tablespoonful of milk to every egg makes a delicious scramble if the eggs and milk are beaten for a moment with an egg-beater or a fork before they are put in the pan.

One reason why pastry is harsh and dry and flavorless, is because part of the butter has run out of it during the baking. It may be due to bad handling when the pastry is given the various turns. If the layers of dough between the layers of butter are broken, the paste will be close, and much of the butter will have run out on the baking-tin. The same result may follow if the butter has been frozen hard and is then worked into the pastry in a lumpy condition. Fruit pies can be prevented from boiling over while baking if you add one tablespoonful of cornstarch to the fruit. Sweeten the fruit to taste, add the cornstarch and heat before putting on the crust.

The following table gives the correct time for baking cakes, pastry and puddings after correct heat of the oven has been ascertained with the white paper, as already described in this article. The time will vary according to the size of the cake.

Sponge-cake	35 to 45 minutes
Fruit-cake	1 1-2 to 2 hours
Loaf-cake	30 to 50 minutes
Layer-cake	15 to 20 "
Gingerbread	30 to 40 "
Cookies	8 to 12 "
Biscuits	10 to 20 "
Muffins	10 to 20 "
Bread pudding	20 to 45 "
Indian-pudding	3 to 4 hours
Plum pudding	4 to 6 "
Pies	30 to 40 minutes
Popovers	15 to 30 "
White bread	45 to 60 "
Graham bread	35 to 50 "

Many cooks have a great deal of trouble with the meringue when making lemon or orange pies or puddings that have this delicious topping. Instead of standing stiff and fluffy, and being tender and delicious to eat, they are tough and all flopped down and covered with sticky drops of moisture. This happens because too much sugar is added to the egg-white, or if the proper amount is put in the eggs are not beaten stiffly enough before it is added, or the meringue is left for too long a time in the oven. The proper proportion is one tablespoonful of powdered sugar to the white of two good-sized eggs. The white should be whipped until very stiff before the sugar is added, and the meringue should be left in the oven only long enough to color a light tan. This takes from two to three minutes if the oven is of the right temperature.

On no account must the oven be too warm: if it is, the meringues will quickly take color and will puff more than is necessa y during the baking. Coarse sugar, or too much sugar sprinkled over the meringues will cause them to crack badly on the surface.

Table of Kitchen Weights and Measures

1 cupful	equals	1-2 pint
1-2 cupful	"	1 gill
4 tablespoonfuls	"	1 wineglassful
2 tablespoonfuls of sugar	"	1 ounce
4 tablespoonfuls of flour	"	1 ounce
2 tablespoonfuls of butter	"	1 ounce
1 square of chocolate	"	1 ounce
8 good-sized eggs	"	1 pound
2 cupfuls of sugar	"	1 pound
2 cupfuls of butter	"	1 pound
1 teaspoonful	"	60 drops
3 teaspoonfuls	"	1 tablespoonful

Very few housekeepers know that a tough round steak can be made very good eating indeed if in cold weather it is purchased two days before you wish to serve it at the table, and marinated in oil and vinegar. Add one tablespoonful of strong vinegar to two-thirds of a cupful of salad-oil, and beat the mixture with a fork until well blended. Place the meat in a deep plate and pour this over it. If the weather is at all warm set in the coldest part of the refrigerator; in cold weather, keep it tightly covered in a cold pantry. When ready to cook, scrape off all the oil carefully and save it to add to the next marinade. Wipe the steak carefully before cooking; for if any of the oil is left on it will blaze up and char the steak when broiling, although it would do no harm if frying is to be the method of cookery.

Some of My Favorite Receipts

Sauce for Fish or Vegetables Many people do not know how to make a good sauce for fish or vegetables. A lumpy floury, tasteless mixture is served instead of a sauce that adds zest and flavor to the dish. Put a tablespoonful of butter in a saucepan and when it melts, add a rounded tablespoonful of flour, mixing and stirring until smooth, but do not let brown. Add a cupful of boiling water and cook until creamy. Season with salt and pepper, and if liked, a little lemon-juice or Worcestershire sauce. This is for serving with baked fish. Hard-boiled egg, sliced or crumbled, may be added to it.

Sweet Sauce for Puddings Bring a half pint of cream or rich milk to a boil in a double boiler. Add two level tablespoonfuls of cornstarch, which has been dissolved in a little of the cream. Stir until it thickens, then beat in a meringue made of the beaten white of one egg sweetened with one third cup of powdered sugar. Flavor to taste with fruit-juice from canned fruit, lemon or vanilla. If vanilla is used, scant the amount of sugar in the receipt.

Prune Souffle This makes a very delicious dessert. Stir a half pound of prunes until they are soft and then pit and cut in half. Beat the yolks of the four eggs and the three tablespoonfuls of sugar to a cream, add one teaspoonful of vanilla, and mix them with the prunes. When ready to serve, fold in lightly the white of the eggs which have been whipped to a stiff froth, a pinch of salt having been added to the eggs before whipping them. Turn the mixture into a pudding-dish and bake in a moderate oven, twenty minutes. Serve immediately upon taking from the oven, to obtain the best results.

Riced Cabbage This is hearty enough for the principal dish of dinner.

When you have just a bit of cold chicken, veal or ham left over, chop it fine and mix with an equal quantity of boiled rice; season with salt and pepper. Add a finely chopped onion and a green pepper with a sprig of parsley chopped. Scald a loose head of cabbage and when the leaves are limp and pliable open the cabbage to the center. Put two tablespoonfuls of the mixture in the center, fold over the leaves, then put another layer outside of these leaves, fold over, and so on until you have stuffed the entire cababge. Tie it in a piece of cheese-cloth and put it into a kettle of boiling salted water. Cook until tender, drain in a colander and serve with a cream sauce.

A Supper Dish Pick salt codfish in small pieces, cover with lukewarm water and let soak until soft; then drain; there should be one and one-half cups of fish. Melt two tablespoonfuls of butter, add one and one-half tablespoonfuls of flour mixed with one eighth teaspoonful of paprika, and stir until well blended; then pour on gradually, while stirring constantly one cup of milk. Bring to the boiling-point, add fish and one half cup of grated mild cheese. As soon as cheese is melted add one egg beaten slightly. Pour over slices of toasted bread and garnish with toast points.

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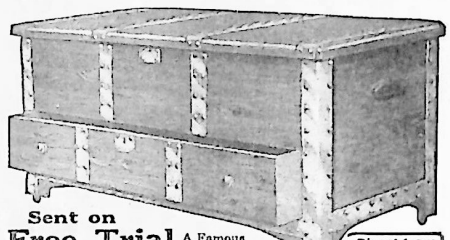

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Ladies' and Misses' Combination

THE ladies' and misses' combination-pattern, No. 9617, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust-measure. To make the combination in the 36-inch size will require 2¼ yards of 36-inch material, 8¾ yards of edging, and 2¼ yards of insertion.

Girls' Underwear-Set

THE girls' underwear-set-pattern, No. 8905, is cut in sizes for from ½ to 12 years. To make the underwear-set in the 4-year size will require 1½ yards of 36-inch material, with 1½ yards of insertion, 2⅛ yards of edging, and 2 yards of flouncing, for petticoat; ¾ yard of 36-inch material, and 1½ yards of edging, for drawers.

Girls' and Children's Kimono

THE girls' and children's kimono-pattern, No. 9611, is cut in sizes for from 1 to 14 years. To make the kimono in the 8-year size will require 2⅞ yards of 36-inch material, with ⅞ yard of 36-inch contrasting goods.

Ladies' One-Piece Apron

THE ladies' one-piece apron-pattern, No. 9050, is cut in sizes from 36 to 42 inches bust-measure. To make the apron in the 36-inch size will require 5½ yards of 36-inch material, with ⅜ yard of 36-inch contrasting goods.

Ladies' and Misses' Negligee

THE ladies' and misses' negligee-pattern, No. 9620, is cut in sizes for 16 years, and for 36,40 and 44 inches bust-measure. To make the negligee in the 36-inch size will require 3½ yards of 36-inch material, with ⅞ yard of 36-inch silk.

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Rinse in three lukewarm waters, dissolving a little Lux in the last water. This leaves wool softer and fluffier. Run blankets through a loose wringer and hang in the shade to dry, in a moderate atmosphere. Spread sweaters on a towel.

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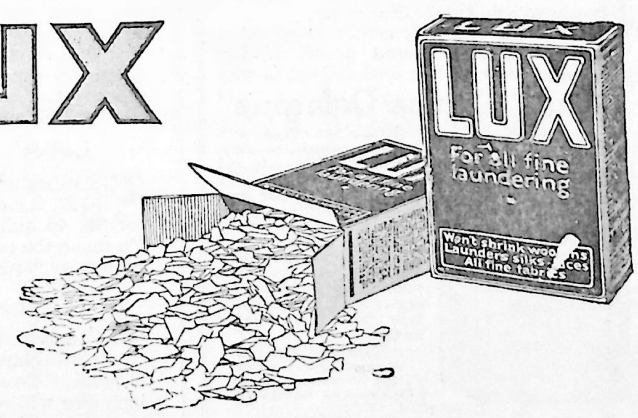

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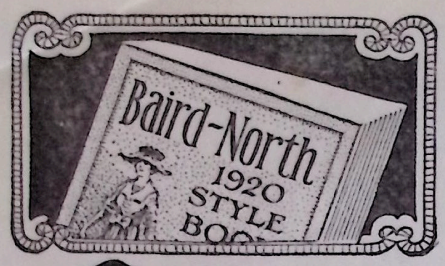

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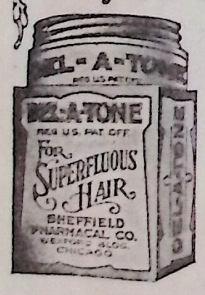

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Ladies' Waist

THE ladies' waist-pattern, No. 9565, is cut in sizes from 36 to 42 inches bust-measure. To make the waist in the 36-inch size will require 2¼ yards of 36-inch material.

Ladies' Two-Piece Skirt

THE ladies' two-piece skirt-pattern, No. 9555, is cut in sizes from 26 to 32 inches waist-measure. To make the skirt in the 26-inch size will require 3⅛ yards of 36-inch material.

Ladies' and Misses' Coat

THE ladies' and misses' coat-pattern, No. 9557, is cut in sizes for 16 years, and for 36, 40 and 44 inches bust-measure. To make the coat in the 36-inch size will require 4⅜ yards of 44-inch material.

Ladies' Dress

THE ladies' dress-pattern, No. 9450, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 40-inch material, with ⅝ yard of 36-inch contrasting goods, and ⅝ yard of 36-inch lining.

Ladies' Dress

THE ladies' dress-pattern, No. 9451, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 36-inch material, with ½ yard of 36-inch contrasting goods.

Girls' Empire-Dress

THE girls' empire dress-pattern, No. 9570, is cut in sizes for from 4 to 12 years. To make the dress in the 8-year size will require ⅞ yard of 36-inch material for guimpe, 1⅝ yards of 36-inch material for jumper, and 1⅛ yards of plaiting.

Children's Romper-Dress

THE children's romper-dress-pattern, No. 9559, is cut in sizes for from 2 to 6 years. To make the dress in the 4-year size will require 2½ yards of 27-inch striped material, 1½ yards of 27-inch plain goods, and 5¾ yards of binding.

Children's Coat

THE children's coat-pattern, No. 9550, is cut in sizes for from 2 to 6 years. To make the coat in the 4-year size will require 1⅞ yards of 44-inch material.

Ladies' One-Piece Dress

THE ladies' one-piece dress-pattern, No. 9554, is cut in sizes from 36 to 48 inches bust-measure. To make the dress in the 36-inch size will require 3¾ yards of 44-inch material, and ⅞ yard of 54-inch contrasting goods.

Ladies' Dress

THE ladies' dress-pattern, No. 9452, is cut in sizes from 36 to 44 inches bust-measure. To make the dress in the 36-inch size will require 3¾ yards of 36-inch material, with 1¼ yards of 27-inch contrasting goods.

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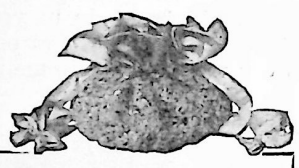

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Needlecrafter's Own Page

Continued from page 6

59. Like 9th row.

Fold the bag evenly and join the top of last row by taking a stitch from each side, drawing the thread through both as 1 stitch. At the corners and center of square end attach a crocheted ball, and also one at the point. The rings may be made by winding thread twenty-five or thirty times around two fingers, and filling closely with double crochet, or ivory rings may be used, covered with crochet or not, as preferred.

To make the balls, chain 3; 6 doubles in 1st stitch of chain, join; 2 doubles in each double, working in both veins of the stitch, join; do 3 rows plain, then narrow by taking 2 stitches together, all around, pack with cotton, using the end of your crochet-needle, narrow off, draw together snugly, fasten, and make a chain of 5 stitches, joining to the bag.

Using the same general directions, these miser-bags may be of any desired size. Crochet-silk may be used, and the work done throughout in double crochet, for a coin-purse; begin at the point, as directed, widen until as large as wanted, then continue to the square end, making the opening at center. If you wish a bag large enough for shopping, continue the shells as in 5th and 6th rows until you have the requisite width, then do straight work to the other end, making the opening proportionately larger.

A "Hope-Chest" Doily

By JENNIE BEALS

For illustration see page 6

USING No. 30 crochet-thread, finer, if preferred, or coarser, make a chain of 8 stitches, join.

1. Fill the ring with 35 trebles (chain 3 for 1st treble), join.

2. Five trebles in 5 trebles, chain 2; repeat around, joining last 2 chain to top of 3 chain which represents 1st treble of the row.

3. Two trebles in 1st treble, 1 in each between, 2 in last, chain 2; repeat around, join.

4 to 13. Same as 3d row, increasing each solid section by 2 trebles each row. The 13th row will have 27 trebles in each section.

14. A treble in each of 27 trebles, chain 3; repeat around, join.

15. Slip to next treble, chain 3, 24 more trebles, * chain 4, a treble under 3 chain, chain 4, 25 trebles over 27 trebles, missing 1st and last; repeat around, joining last chain to top of 3 chain.

16. A treble in each treble of point, missing 1st and last, (chain 4, a treble under next chain) twice, chain 4; repeat around, join.

17 to 27. Same as 16th row, decreasing the trebles of each point by 2, each row, and increasing 1 space between. The 27th row will have 1 treble in 2d of 3 trebles, and 14 spaces between. If it is found that the open sections between the points or solid sections is too full, make the spaces of 3 chain for the first 7 or 8 rows.

28. Slip to center of space, chain 7, * a treble in next space, chain 4, repeat around and join to 3d of 7 chain. There should be 98 spaces.

29. Four trebles in each space, join.

30. Twenty-eight trebles in 28 trebles, covering 7 spaces, turn.

31. Slip to next treble, chain 3, 25 more trebles, turn.

32 to 42. Treble in each treble, missing 1st and last, turn. The 42d row will have 4 trebles. Fasten off neatly, fasten in again in top of 1st treble following the point, and repeat.

A very serviceable and attractive breakfast- or luncheon-set may be evolved from this doily. For the centerpiece continue the widening of the star-points, remember that each extra row thus added means an extra row in the decreasing of the points. The points around the edge may be wider at the base, or of greater number, as preferred. The tumbler-doily may begin with a chain of 4 stitches, joined, the 1st row be of trebles in ring, the next of 3 trebles in 3 trebles, with 2 chain between, then 5 trebles over 3 trebles, after which decrease, making the spaces to correspond. The next size of doily may widen the star to 13 trebles before commencing to decrease. Having made a doily of one size, it is a very simple matter to arrange for the different sizes.

Though so simple, the design is very effective on polished wood, and is serviceable because of the solid work at center.

Oval Cover for Asbestos Mat

By MRS. H. R. DeLONG

For illustration see page 6

USING No. 30 crochet-cotton, make a chain of 26 stitches, turn.

1. Miss 3 for 1st treble, 4 trebles in next stitch, a treble in each of 21 stitches, 5 trebles in next (or end) stitch, a treble in each stitch along other side of chain, join to top of 3 chain.

2. Chain 3, a treble in same place, (chain 2, 2 trebles in next stitch) 4 times, * chain 2, miss 3, 2 trebles in next, repeat from * along the side, work around the end same as at first, and along the side like opposite side, joining last 2 chain to top of 3 chain. It will be seen that by adding to the foundation-chain the mat may be made of any required size, 4 extra stitches being added for each repeat along the side.

3. Chain 3 for a treble, treble between trebles and 1 in treble, * chain 2, 3 trebles over 2 trebles (1 in each treble and 1 between), repeat around, joining last 2 chain to top of 3 chain.

4. Same as 3d row, making 4 trebles over 3 trebles, join.

5, 6, 7, 8. Same as 4th row, adding a treble to the solid sections, or spokes each row. This widening may be continued for several more rows for a larger mat.

9. Slip-stitch between 3 chain and treble, chain 3 for a treble, a treble between each following treble, * chain 2, a treble under 2 chain, chain 2, a treble between each of 8 trebles, and repeat from *, joining as before.

10. Like 9th to *, decreasing 1 treble, (chain 2, a treble under 2 chain) twice, chain 2, a treble between each 2 trebles of next spoke; repeat around, join.

11, 12, 13, 14. Same as 10th row, decreasing each spoke 1 treble and adding 1 space between spokes.

15. Slip-stitch between 3 chain and treble, chain 5, * (a treble in next treble, chain 2) 6 times, treble between 2 trebles; repeat from * around and join to 3d of 5 chain.

16, 17. Chain 5, * treble in next treble, chain 2, repeat from * around and join to 3d of 5 chain.

18. Chain 4, * treble in next treble, chain 1; repeat around and join to 3d of 4 chain. The last 3 rows fold over the edge of mat to the wrong side and hold it in place.

19. For the edge, worked in 15th row, 3 double trebles (chain 4 for 1st) in a space, chain 2, 3 double trebles in same space, miss 1 space; repeat around and join to top of 4 chain.

20. Three half trebles under 2 chain of shell, chain 4, 3 half trebles under same 2 chain, a double between shells; repeat around and fasten off neatly. Any preferred edge may be used, but this is simple and attractive.

Tab-Collar in Filet-Crochet

By MARY E JOHNSON

For illustration see page 6

USE No. 60 crochet-thread, or a thread that will give six or seven spaces to the inch; coarser or finer thread may be chosen, if preferred. Each tab is 13 spaces in width, and there are 2 spaces between tabs. The tabs may be made separately, each joined to preceding after completion of last row by making a chain of 5 stitches and joining to corner of last space of preceding tab, fastening off securely. Or a chain the length of the collar may be made, and the tabs joined to this as made. If a smaller collar is desired make a less number of tabs.

Make a chain of 449 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 147 times, turn. If preferred the spaces may be made without the chain, thus: Chain 8, a treble in 1st stitch of chain, for 1st space; * turn, chain 5, treble in 3d stitch of chain, and repeat from * to the length required.

2, 3. Chain 5, treble in next treble (for 1st space), 147 more spaces, turn. Extra rows of spaces may be added, if desired, before working the tabs.

4, 5. Thirteen spaces, turn.

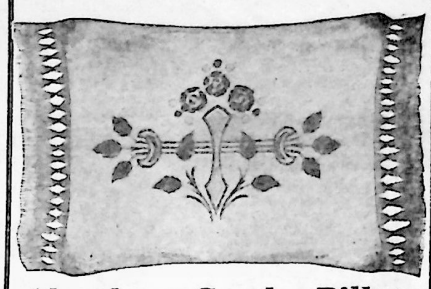
6. Five spaces, 10 trebles, 5 spaces, turn.

7. Five spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, turn.

8. Like 6th row.

Concluded on page 23

Three Gifts For You



Aberdeen-Crash Pillow

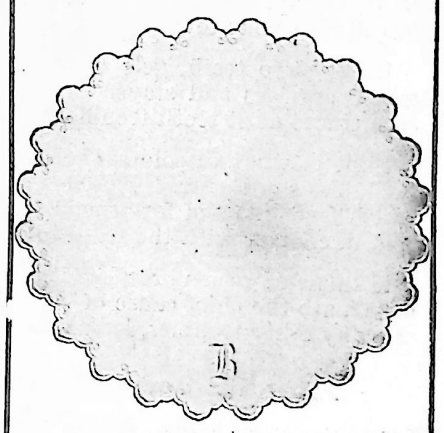
Given for ***Four*** *Subscriptions*

No. 6487. This pillow-cover comes to you all ready to slip a pillow into and use, for it requires no embroidery-work or finishing touches except to sew up one end. A floral pattern is stamped stencil-like in green and red and yellow. It is all made up back and front, with a beautiful fringe across both ends. It is 17x20 inches, made of Aberdeen-crash, a material that resembles gray linen, and will stand long wear and rough usage, beside always looking fresh and clean. It is a companion-piece to our Aberdeen-crash table-runner, that has been so enormously popular with our club-raisers.

Baby-Blue Eyes

Given for ***Ten*** *Subscriptions*

No. 6483. Baby-Blue-Eyes is a sweet-faced doll 15½ inches tall, with unbreakable head and stuffed, jointed body. She wears a pretty frock and bonnet, which can be removed for a change of dress. The illustration is an exact camera-portrait of this lovable doll, and speaks for itself. We guarantee that she will make any little parent happy.



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Ladies' House-Dress

THE ladies' house-dress-pattern, No. 8930, is cut in sizes from 36 to 46 inches bust-measure. To make the house-dress in the 36-inch size will require 4 yards of 36-inch material, with ⅞ yard of 36-inch contrasting goods.

Ladies' Dress

THE ladies' dress-pattern, No. 9000, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 36-inch material, with ½ yard of contrasting goods, and 1⅞ yards of braid.

Ladies' Dress

THE ladies' dress-pattern, No. 9635, is cut in sizes from 36 to 42 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 36-inch material, ½ yard of 27-inch contrasting goods, ⅛ yard of 22-inch lining, and 5 yards of binding.

Ladies' One-Piece Apron

THE ladies' one-piece apron-pattern, No. 9048, is cut in sizes for 36, 40 and 44 inches bust-measure. To make the apron in the 36-inch size will require 3¾ yards of 32-inch material, with ¾ yard of 36-inch contrasting goods.

Ladies' House-Dress

THE ladies' house-dress-pattern, No. 9624, is cut in sizes from 36 to 44 inches bust-measure. To make the house-dress in the 36-inch size will require 4¼ yards of 36-inch material, with ⅝ yard of 36-inch contrasting goods, and 3¼ yards of binding.

Ladies' House-Dress

THE ladies' house-dress-pattern, No. 8853, is cut in sizes from 36 to 46 inches bust-measure. To make the house-dress in the 36-inch size will require 4 yards of 36-inch material, with ⅝ yard of 36-inch contrasting goods.

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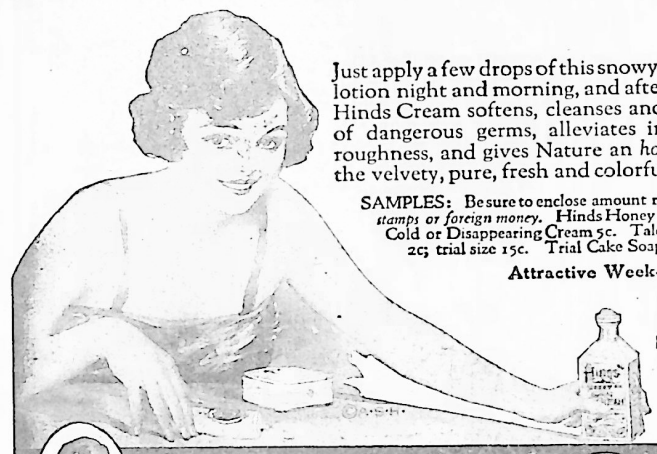

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ALL MAGAZINES

Have Been Delayed More Than Ever Before

Publishers have operated under tremendous handicaps the past few months; the severe storms and protracted cold weather paralyzed the whole transportation system. They have been unable to mail their magazines promptly and their supplies of paper, ink, stencils, etc., were greatly delayed. Several publishers have been forced to skip one or more issues of their magazines.

Your orders and letters go by first-class mail but in many cases were delayed over a week; while magazines going by second-class mail were subject to much more serious delays. Second-class or magazine mail for the most part goes by freight to distribution-points. On account of the shortage of freight-cars, the postoffice here was not able to take any of our mail for several days. At another time there were fourteen cars loaded with mail standing on a siding here, as the railroad was unable to move them. Other cars were frozen to the rails in transit. The distribution-points were congested, and mail was piled to the roof. Under such conditions the last mail was cleaned up first, and some of the old mail at the bottom of the pile was delayed for weeks, perhaps even months. Every one knows about this, but many do not realize the long time it takes to clean up a congestion of this kind and get back to normal conditions.

Fortunately we have been able to secure our paper stock on time and have printed and mailed Needlecraft regularly each month. Your copies will all be received, but please be patient if they are delayed. It is quite possible that you may receive one of the late issues before the previous number arrives, which might lead you to believe that an issue had been lost. Do not write us, as we can do nothing now; your papers have all been mailed and without doubt will be delivered as soon as the congestion is cleared up.

In our own plant the entering of new subscriptions has been slow; as we have been unable to secure enough stencils, and a stencil must be written in order to address the magazine on our automatic mailer. This condition is much improved, and new subscribers will soon receive their magazines—as fast as the postoffice department can deliver them.

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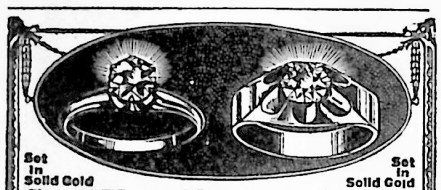

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Needlecrafter's Own Page

Concluded from page 20

9. Three spaces, (7 trebles, 3 spaces) twice, turn.

10. Three spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, turn.

11. Two spaces, 4 trebles, 2 spaces, 10 trebles, 2 spaces, 4 trebles, 2 spaces, turn.

12, 13, 14, 15, 16. Same as 10th, 9th, 8th, 7th and 6th rows.

17, 18, 19, 20. Like 4th row.

Fasten off neatly and securely, miss 2 spaces of 3d row, fasten in and repeat from 4th row. When the requisite number of tabs have been made, finish the edge as follows:

1. Work all around the tabs, filling each space with 2 doubles, 5 doubles in each corner space,

2. Chain 5, miss 4, fasten; repeat, making a loop over each 2 spaces. At corners miss only 3 stitches, also at each side of corner, making 3 loops covering only 3 stitches each.

3. Seven doubles in 1st loop, 4 doubles in next, turn, chain 5, fasten in 4th double of 1st loop, turn, 4 doubles in loop, chain 3, catch in top of last double for a picot, 3 more doubles in same loop, 3 doubles to fill the unfilled loop; repeat.

Any pretty motif may be used in the tabs, which may be made larger, if desired. The same idea might be used in the creation of a lovely yoke; and the tabs might be used, also, as borders for centerpieces, round or square.

Edge for Curtains

By MRS. I. B. MAPLES

For illustration see page 6

NO. 30 crochet-cotton was used for the sample, but it may be finer or coarser at pleasure of the worker.

Make a chain of 20 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble) 4 times, turn.

2. Two spaces (chain 5, treble in next treble, for 1st space), 4 trebles, 2 spaces, turn.

3. Chain 5, treble in 1st treble (of last treble made in last row), (1 space, 4 trebles) twice, 1 space, turn.

4. Like 2d row; do not turn but continue with 5 trebles under loop of 5 chain, chain 2, 5 trebles under same chain, fasten at end of 1st row, turn.

5. Chain 5, fasten under 2 chain, chain 5, fasten under same chain, chain 5, fasten, chain 4, fasten under same chain, making a triple picot, chain 5, fasten in top of treble preceding the scallop, in 4th row, chain 5, treble in top of same treble, 5 spaces, turn.

Repeat from 2d row to length desired. The insertion is made simply by omitting the scallop. A very pretty trimming for any use, insertion and edge together or alone.

Directions for Stitches Used in Knitting

TO knit plain: Insert needle in front of stitch from left to right, thread over, draw through, and slip off the old stitch.

Narrow: Knit two stitches together.

Purl or seam: Bring the thread between needles to front, insert right needle in front of stitch from right to left, right needle in front of left, carry thread around between needles, draw through, and return thread to back of work before knitting next plain stitch.

Purl-narrow: Purl two stitches together.

Over: Thread over needle before knitting, making an extra stitch.

Fagot: Over twice (the first "over" being that always used before a purled stitch, the second forming the extra stitch), purl two together.

Slip, narrow and bind: Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together.

Slip and bind: Slip one, knit one, draw slipped stitch over. To cast or bind off work, continue this process as required.

Stars and parentheses indicate repetition, and are employed to shorten directions. Thus: * Over twice, narrow, repeat from * twice, and (over twice, narrow) three times, mean the same as over twice, narrow, over twice, narrow, over twice, narrow.

WILL not some contributor send a design for a cover for a cedar chest? I am sure all needlecrafters will be interested in this, as it is something many girls use for a "hope - chest."—*Miss E. S., New York.*

Needlecraft Gifts For You

Every Needlecraft - reader should be a Needlecraft Club - Raiser and receive these beautiful gifts from the Publishe s without cost. Read Special Offers below.

Cut-Glass Candy-Jar

Given for ***Eight*** *Subscriptions*

No. 6486. Cut - Glass candy - jars are the very latest fashion. They are ornamental as well as useful. For gift-purposes they are supreme. The one we have here is very beautiful. The illustration shows the style and decoration. The decorations are cut into the glass, and the shape of the cover is very distinctive. The height of the jar including cover is about 9½ inches. The diameter of the mouth of the jar is 3½ inches. We highly recommend this premium, and we guarantee against breakage in transit.

A Pair of Silk-Lisle Hose

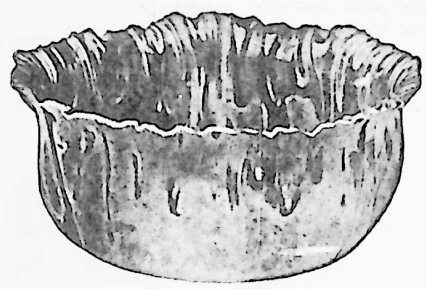
Given for ***Four*** *Subscriptions*

No. 6414. Made by one of the best known manufacturers of high- grade hosiery in America and carries their trademark in gilt letters on the toe of every pair. Silk lisle is a material that possesses a silk-like lustre, but which is more serviceable. Reinforced fourply toe, heel and garter top. This construction prevents ripping and insures long life to the hose. Sizes 8½ to 10. Colors, Black or White. State size and color.

Cut-Glass Bonbon-Dish

Given for ***Eight*** *Subscriptions*

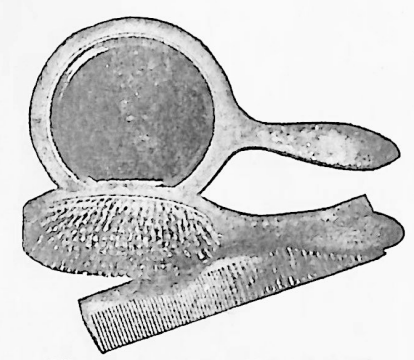
No. 6328. For bonbons, spoons, and many other purposes, this is a beautiful dish. The flowers and hobstars are cut in the latest satin-finish, and the floral-and-mitre cutting combines an arrangement of beauty which is found only in the higher grade lines of cut glass. Eight inches long, 3½ inches wide. A very attractive, high-grade, stone-engraved dish. Sent prepaid, and safe delivery guaranteed.



Crushed-Silver Bonbon-Dish

Given for ***Four*** *Subscriptions*

No. 6059. You must see this dish to fully appreciate it. It is all in shining silver and gold. The outside is thrice coated with sterling silver and the inside is bright with a fine deposit of gold.



Florence-Ivory Toilet-Set

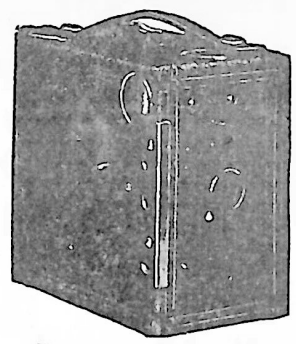
Given for ***Twelve*** *Subscriptions*

No. 6181. Brush and comb of this set are exactly the same as those described in our premium No. 6180. The mirror here also comes in the popular Florence White Ivory, with a 4½-inch round beveled French glass, very heavy and particularly well constructed. It is a beautiful and useful combination.

Useful Butterfly Scarf

Given for ***Four*** *Subscriptions*

No. 6267. From the illustration you can get a good idea of how one end of this crash scarf looks when embroidered. The other end is stamped with like design. The material is a fine-quality crash 18x54 inches. Easy to work; yours for a little spare time effort.



Premo Junior

Given for ***Ten*** *Subscriptions*

No. 6016. The box type possesses features found in no other camera of this character. It uses the film-pack exclusively, loads in daylight, and single exposures may be removed at any time for development. To load: Open back, drop film-pack in place—close the back, and camera is loaded in daylight. Has automatic shutter for time or snapshots, two view-finders and two tripod-sockets. Takes a clear, sharp picture 2¼x3¼ inches.

Eveready Flashlight

Given for ***Seven*** *Subscriptions*

No. 6254. Don't grope in the dark or stumble over a chunk of night. Get an Eveready Daylo and walk in safety. The Eveready can't blow up nor blow out. It is absolutely safe under all conditions. In doors or out, it turns darkness into daylight. A simple pressure of the thumb instantly produces a clear, white, brilliant light on the very spot you want it. The illustration shows the Comet, 6½-inch Eveready, equipped with a genuine Eveready Mazda bulb and latest, long-life Tungsten battery.

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NEEDLECRAFT
Augusta, Maine

Knitted Bootees, Fern-Pattern

By IRENE M. PRATT

MATERIALS required are steel needles, No. 16, and one skein of threefold saxony, pale pink or blue, or white, as preferred; or the slipper may be of color and the remainder white.

Cast on 44 stitches.

1. Knit 5, * slip and bind (that is, slip 1, knit 1, draw the slipped stitch over), knit 3, over, narrow, over, knit 3, over, slip and bind, over, knit 3, narrow, repeat from *, knit 5.

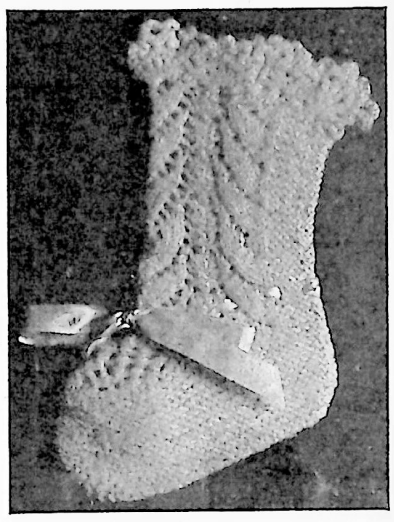
2. Knit 5, purl 34, knit 5. Every even row the same.

3. Knit 5, * slip and bind, (knit 2, over) twice, knit 1, slip, narrow and bind, knit 1, (over, knit 2) twice, narrow, repeat (from *, always), knit 5.

5. Knit 5, * slip and bind, knit 1, over, knit 3, over, knit 1, slip, narrow and bind, knit 1, over, knit 3, over, knit 1, repeat, knit 5.

7. Knit 5, * slip and bind, over, knit 2, narrow, over, knit 1, over, slip, narrow and bind, over, knit 1, over, slip and bind, knit 2, over, narrow, repeat, knit 5.

This completes one pattern. Repeat the pattern six times, completing the leg, which may have five repeats of the pattern if desired not so long.



Knitted Bootees, Fern-Pattern

To start the foot, knit 15 stitches on 1st needle, then knit 14 on a 3d needle for the instep, as follows: Knit 1, over, knit 4, narrow, slip and bind, knit 4, over, knit 1. Leave the other 15 stitches on needle for side of foot. Knit the 14 stitches back and forth.

2. Purl 14. Other even rows the same.

3. Knit 1, over, narrow, over, knit 2, narrow, slip and bind, knit 2, over, narrow, over, knit 1.

5. Knit 1, (over, narrow) 3 times, slip and bind, (over, narrow) twice, knit 1.

7. Knit 1, (over, narrow) 6 times, knit 1.

8. Purl 14.

Repeat 7th and 8th rows five times, then knit across plain, and purl back.

Pick up 14 stitches on each side of the instep, and knit also the 15 stitches on each side of foot, knitting entirely around and back in plain knitting for 18 rows. Then knit 1, narrow at beginning of row on needle across toe, narrow 1 stitch at end of this row, and at the heel. Knit next row plain. Repeat these 2 rows twice more. Bind off and sew up neatly.

Finish top of bootee with a little crocheted scallop, as follows:

1. Fasten in a stitch at the back, chain 3, 5 trebles in same stitch, * miss space of 2 stitches, a double in next, miss 2, 5 trebles in next; repeat from * around.

2. A double between 1st 2 trebles of shell, * chain 5, a double between next 2 trebles; repeat.

Any other attractive finish may be substituted that is preferred. Run ribbon in and out at the ankle, or cord and tassels, to tie.

Requests

I VERY much wish to see a corner in the lovely "Greek Key" design, by Mrs. A. F. Hindman, in October, 1919, as I wish to use it for portieres.—*Mrs. C. C. Thill, Illinois.*

WILL not contributors send in designs for the round collars or berthas, with tabs, crocheted, knitted or tatted, which are so much worn with the round-necked dresses?—*Mrs. A. L. B., Massachusetts.*

I AM making Mrs. Freeman's dainty daisy bonnet for my wee one, and wish she would send a lace to match suitable for collar of pique coat.—*Mrs. J. G. Sault, Oregon.*

I AM desirous of obtaining some pretty knitted laces, from one to two and one-half inches wide, not too open, especially one for a corset-cover, with one to match, a little narrower, for armholes; also some more corset-cover yokes, not camisoles, the kind which extend under the arms.—*Mrs. L. D. L., Connecticut.*

I WISH to obtain a door-panel or pillow-top with the "Elk" emblem; there are two of the emblems, and I prefer the one with the star over the clock.—*F. M. A., Rhode Island.*

THE emblem pillow-tops interest me very much; and I am anxious to obtain one of the "Knights of Malta." Having vainly tried the large needlework-houses, I turn to our helper, Needlecraft, which has not been out of my home for the last nine years.—*Mrs. W. G. B., Pennsylvania.*

I WISH to do a centerpiece in grape-design — filet — for a dining-room table, the linen center to be about thirty inches in diameter, the completed piece forty-five inches. I tried enlarging the vintage yoke-pattern in December, 1919, but did not succeed well. Will not Ida Farr, or some other contributor, kindly | give us such a design? I think a full set, including doilies, buffet-scarf, and so on, would be very lovely in this design.—*Mrs. J. H. L., Canada.*

I WISH a tatted pattern in grape design. Will not some ingenious contributor send it?—*Pearl Boulais, South Dakota.*

I WISH a handsome crocheted border, seven or eight inches wide, for a between-meal centerpiece about forty inches in diameter.—*Miss Ora Lackey, Texas.*

Directions for Stitches in Crochet

CHAIN: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single Crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double Crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

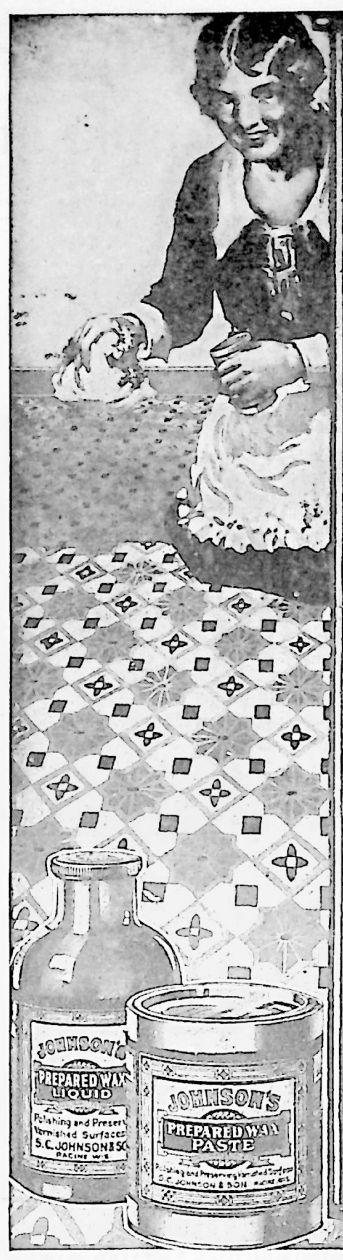
Treble Crochet: Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making four stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.



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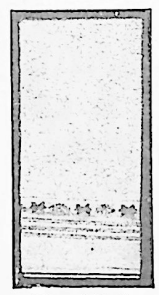

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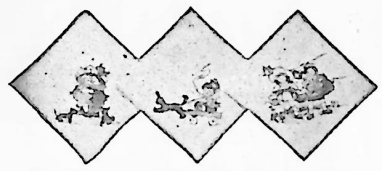

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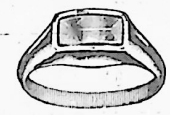

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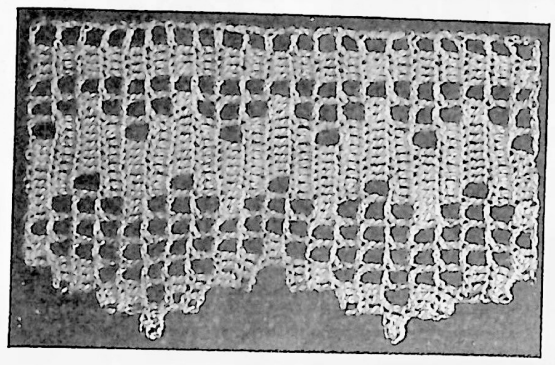
No. 1—Make a chain of 35 stitches, turn.

1. Miss 7, 4 trebles in next 4 stitches, 3 spaces (of chain 2, miss 2, 1 treble) 10 trebles, 1 space, 4 trebles, turn.

2. Chain 5, miss 3 of chain, a treble in each of 2 stitches and in treble following (to widen), 3 spaces, 10 trebles, 2 spaces, * 4 trebles, 1 space, turn.



No. 1

3. One space (chain 5, miss 2, 1 treble, for 1st space of row), 4 trebles, * 1 space, 10 trebles, 4 spaces, 4 trebles, turn.

4. Widen, 4 spaces, 10 trebles, 2 spaces; edge (like 2d from *).

5. Edge (like 3d to *); 3 spaces, 10 trebles, 3 spaces, 4 trebles, turn.

6. Widen, 5 spaces, 10 trebles, 2 spaces; edge.

7. Edge; 1 space, 10 trebles, 5 spaces, 4 trebles, turn.

8. Four trebles (chain 3 for 1st) on 4 trebles, 4 spaces, 10 trebles, 2 spaces; edge.

9. Edge; 3 spaces, 10 trebles, 2 spaces, 4 trebles, turn.

10. Four trebles, 3 spaces, 10 trebles, 2 spaces; edge.

11. Edge; 1 space, 10 trebles, 3 spaces, 4 trebles, turn.

12, 13, 14, 15, 16, 17, 18, 19, 20. Same as 2d, 9th, 4th, 7th, 6th, 5th, 8th, 3d and 10th rows.

21. Edge; 3 spaces, 10 trebles, 1 space, 4 trebles, turn.

Repeat from 2d row.

No. 2—Make a chain of 35 stitches, turn.

1. Miss 7, 4 trebles, 3 spaces, 10 trebles, 1 space; edge.

2. Edge; 2 spaces, 10 trebles, 2 spaces; edge.

3. Edge; 1 space, 10 trebles, 3 spaces; edge.

4. Like 2d row.

5. Like 3d row, reversed.

Repeat from 2d row.

No. 3 — (Illustrated on page 25)— Make a chain of 43 stitches, turn.

1. Miss 7, 3 trebles in next 3 stitches, 8 spaces, 4 trebles, 2 spaces, 4 trebles, turn.

2. Widen, 3 spaces, 4 trebles, 8 spaces; edge (of 3 trebles, 1 space, turn).

3. Edge (of chain 5, 3 trebles in 3 trebles); 8 spaces, 4 trebles, 3 spaces, 4 trebles, turn.

4. Widen, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces; edge.

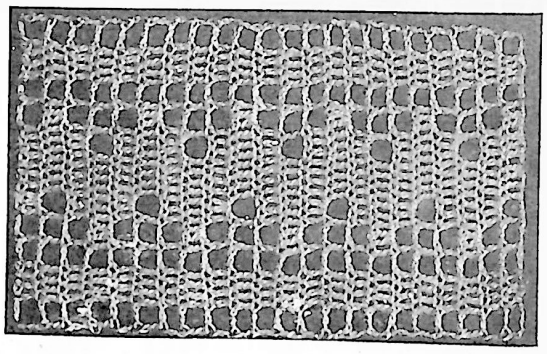
5. Edge; 3 spaces, 7 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, turn.

6. Widen, 8 spaces, 4 trebles, 5 spaces; edge.

7. Edge; 4 spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, turn.

8. Widen, 8 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces; edge.

9. Edge; 2 spaces, 4 trebles, 11 spaces, 4 trebles, turn.



No. 2

10. Four trebles (chain 3 for 1st), 11 spaces, 4 trebles, 2 spaces; edge.

11. Edge; 2 spaces, 4 trebles, 10 spaces, 4 trebles, turn.

12. Four trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces; edge.

13. Edge; 4 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, turn.

14. Four trebles, 4 spaces, (4 trebles, 3 spaces) twice; edge.

15. Edge; 2 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles; turn.

16. Widen, 2 spaces, (4 trebles, 3 spaces) twice, 4 trebles, 1 space; edge.

17. Edge; 2 spaces, 4 trebles, (1 space, 4 trebles) 3 times, 3 spaces, 4 trebles, turn.

18. Widen, 5 spaces, (4 trebles, 3 spaces) twice; edge.

19. Same as 17th, ending with 4 spaces, 4 trebles.

20. Widen, 4 spaces, and continue like 16th row.

21. Like 15th, ending with 5 spaces, 4 trebles.

22. Widen, 7 spaces, and continue like 14th row.

23. Like 13th, ending with 7 spaces, 4 trebles.

24. Four trebles, 6 spaces, and continue like 12th.

25. Four trebles, 4 spaces, 4 trebles, 8 spaces; edge.

Repeat the pattern from 3d row, and continue the border (widening and decreasing) as directed.

No. 4 — (Illustrated on page 25)— Make a chain of 43 stitches, turn.

1. Miss 7, 3 trebles, 2 spaces, 4 trebles, 8 spaces; edge.

2. Edge; 8 spaces, 4 trebles, 2 spaces; edge.

3. Edge; 3 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces; edge.

4. Edge; 4 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces; edge.

5. Edge; (3 spaces, 4 trebles) twice, 3 spaces; edge.

6. Edge; 2 spaces, 4 trebles, 5 spaces, 4 trebles, 2 spaces; edge.

7. Edge; 1 space, 4 trebles, (3 spaces, 4 trebles) twice, 1 space; edge.

8. Edge; 2 spaces, 4 trebles, (1 space, 4 trebles) 3 times, 2 spaces; edge.

9. Like 5th row.

10 to 14. Like 8th to 4th row, reversing the order.

15, 16. Like 3d and 2d, worked backward, or reversed.

17. Like 2d.

18. Like 2d reversed.

19. Edge; 4 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces; edge.

20. Edge; 4 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces; edge.

21. Edge; 5 spaces, 4 trebles, 5 spaces; edge.

22, 23. Like 20th and 19th rows, reversed.

24. Like 2d row.

25. Like 2d, reversed.

Repeat from 2d row.

No. 5 — (Illustrated on page 25)— Make a chain of 54 stitches, turn.

1. A treble in 8th stitch, for 1st space,

Concluded on page 25

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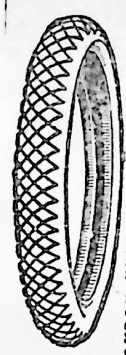

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31x4	8.00	2.25	35x5	12.50	3.50
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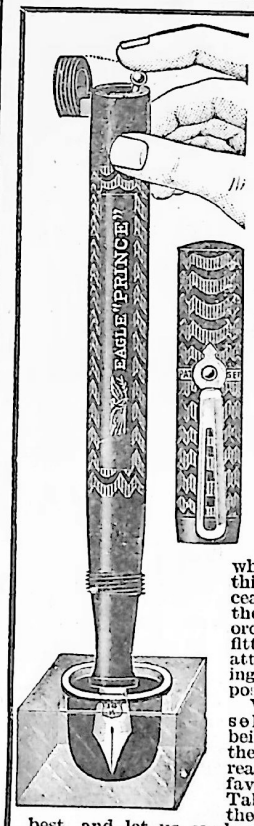

The Eagle Prince Self-Filler

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AGENTS WANTED
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$30 to $50 a week actually being made now by men and women. The original—the best—the lowest priced Nickel plated—looks good—makes good—sells fast—guaranteed. No experience needed. Women as well as men. Exclusive territory. Work all or spare time. Mrs. Nixon, Vt., sold 8 first half day Evans, N. O., sold 2 dozen one Saturday Liberal terms. Prompt service. Write today

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Do not buy a bicycle, tires, or sundries until you get our big free Ranger catalog, low prices and liberal terms. A postal brings everything.

Ranger Electric Lighted Motorbike

MEAD CYCLE COMPANY Dept. S-42, Chicago

1 more space, 4 trebles, 3 spaces, 16 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, turn.

2. Widen, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, turn.

3. Two spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, turn.

4. Widen, 1 space, 4 trebles, 4 spaces, 13 trebles, (2 spaces, 4 trebles) twice, 1 space, turn.

5. Two spaces, (4 trebles, 1 space) twice, 7 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, turn.

6. Widen, 1 space, 4 trebles, 3 spaces, 19 trebles, (2 spaces, 4 trebles) twice, 1 space, turn.

7. Two spaces, (4 trebles, 2 spaces) twice, 7 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, turn.

8. Widen, 1 space, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, turn.

9. Like 7th row.

10. Four trebles (chain 3 for 1st), and continue like 6th row.

11. Like 5th row.

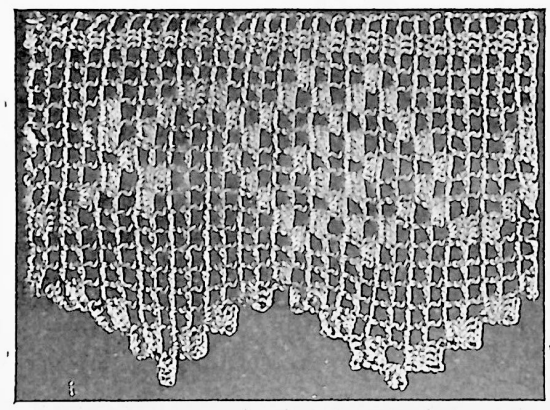
12. Four trebles, and continue like 4th.

13. Like 3d row.

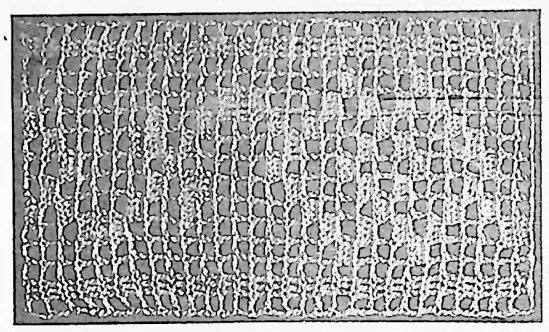
14. Four trebles, and continue like 2d row.

15. Two spaces, and continue like 1st row.

Repeat from 2d row. An especially pleasing trimming for "hope-chest" towels and pillow-slips. The insertion is easily made to match, if this is desired, by working both edges alike, as in the other patterns.



No. 3. (See directions on page 24)



No. 4. (See directions on page 24)

Chair-Back in Filet-Crochet

Continued from page 7

65. (Two spaces, 4 trebles) twice, (1 space, 4 trebles) twice, 8 spaces, 10 trebles, 8 spaces, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, (4 trebles, 1 space) twice, 4 trebles, * 8 spaces, 7 trebles, 5 spaces, 19 trebles, 1 space, 7 trebles, 5 spaces, 4 trebles, 7 spaces; work back.

66. Slip-stitch over 2 spaces, 13 trebles (chain 3 for 1st), 1 space, 7 trebles, 9 spaces, 10 trebles, 9 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 7 trebles, * 11 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 16 trebles, 5 spaces, 4 trebles, 10 spaces; work back, ending with 13 trebles, turn.

67. Chain 5, miss 3 of 13 trebles, 7 trebles in 7 trebles, turn, chain 5, miss 2 trebles, a treble in next and a triple treble in 1st of the 7 trebles, turn, slip over 5 chain, chain 5, miss 2 of 13 trebles, fasten in next, slip across space, chain 3, 6 trebles in 6 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 space, 6 trebles, chain 3, fasten in next treble, slip over next space, chain 5, miss 3, 7 trebles, turn, chain 5, miss 2, 1 treble, miss 2, triple treble in next, turn, slip over 5 chain, chain 5, miss 2 trebles, fasten in next, slip across space, chain 3, 6 trebles, 1 space, 4 trebles, * 15 spaces, 13 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces; work back from *. This row completes the tiny points, one at each side and one between center and side sections.

68. Fasten in top of 3 chain which represents 7th treble of preceding group, 1 space, 7 trebles, 7 spaces, 4 trebles, (1 space, 4 trebles) twice, 7 spaces, 7 trebles, 1 space, turn.

69. One space, 7 trebles, (1 space, 4 trebles, 6 spaces, 4 trebles) twice, 1 space, 7 trebles, 1 space, turn.

70. One space, 10 trebles, (7 spaces, 10 trebles) twice, triple treble in corner of next space, turn.

71. One space, 7 trebles, 1 space, 4 trebles, 5 spaces, 10 trebles, 5 spaces, 4 trebles, 1 space, 7 trebles, miss 2, triple treble in next, turn.

72. One space, 10 trebles, (6 spaces, 10 trebles) twice, triple treble in corner of space, turn.

73. One space, 10 trebles, 1 space, 4 trebles, (4 spaces, 4 trebles) twice, 1 space, 10 trebles, miss 2, triple treble in next, turn.

74. One space, 13 trebles, (2 spaces, 4 trebles) 3 times, 2 spaces, 13 trebles, triple treble in corner of space, turn.

75. One space, 13 trebles, 2 spaces, 16 trebles, 2 spaces, 13 trebles, miss 2, triple treble in next, turn.

76. Two spaces, 40 trebles, * 1 space, miss 2, triple treble in next, turn.

77. Slip over 1 space, 2 spaces, 28 trebles, 2 spaces (as in 76th row from *), turn.

78. Two spaces, 16 trebles, 2 spaces, turn.

79. Slip over space, 1 space, 10 trebles, miss 2, triple treble in next, turn.

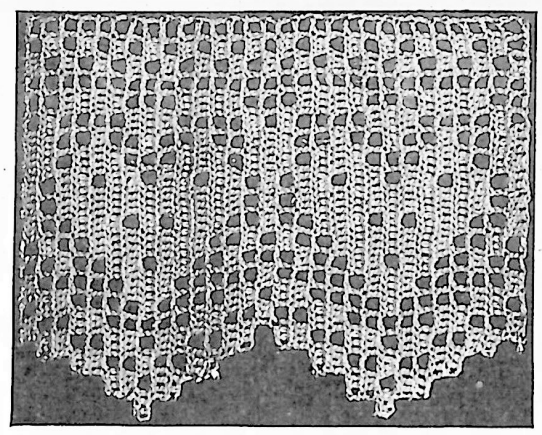
80. Two spaces, miss 2, triple treble in next, turn.

81. Chain 7, fasten in top of next treble, and fasten off securely and neatly. Make the other side point in the same way.

82. For the center, fasten in top of 3 chain which represents 7th treble at right of tiny point, 1 space, 7 trebles, 10 spaces, 4 trebles, 6 spaces, 13 trebles, 16 spaces, 7 trebles, 1 space, (made at end of row by the triple treble, as described), turn.

83. One space, 7 trebles, 1 space, 4 trebles, 15 spaces, * 10 trebles; work back.

84. One space, 10 trebles, 15 spaces, 10 trebles, 17 spaces, 10 trebles, 1 space, turn.



No. 5

Concluded on page 26

GIRLS! A MASS OF WAVY, GLEAMY BEAUTIFUL HAIR

Let "Danderine" save and glorify your hair

In a few moments you can transform your plain, dull, flat hair. You can have it abundant, soft, glossy and full of life. Just get at any drug or toilet counter a small bottle of "Danderine" for a few cents. Then moisten a soft cloth with the Danderine and draw this through your hair, taking one small strand at a time. Instantly, yes, immediately, you have doubled the beauty of your hair. It will be a mass, so soft, lustrous, fluffy and so easy to do up. All dust, dirt and excessive oil is removed.

Let Danderine put more life, color, vigor and brightness in your hair. This stimulating tonic will freshen your scalp, check dandruff and falling hair, and help your hair to grow long, thick, strong and beautiful.

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selling guaranteed waterproof Kitchen Aprons. Three styles and colors. WRITE AND LEARN HOW TO OBTAIN SAMPLES WITHOUT COST.
Moss Apron Company 931 PILOT BLDG., ROCHESTER N. Y.

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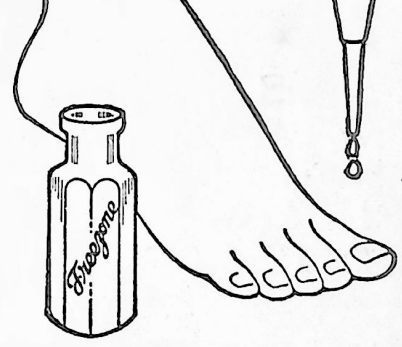
Lift off Corns with Fingers

Doesn't hurt a bit and "Freezone" costs only a few cents



You can lift off any hard corn, soft corn, or corn between the toes, and the hard skin calluses from bottom of feet.

Apply a few drops of "Freezone" upon the corn or callus. Instantly it stops hurting, then shortly you lift that bothersome corn or callus right off, root and all, without one bit of pain or soreness. Truly! No humbug!

Tiny bottle of "Freezone" costs few cents at any drug store

Make Your Home a Bower of Beauty

In our new, selected ten-plant assortment there are varieties for indoor and outdoor culture. Each plant is well rooted, covered with bright foliage, and we guarantee them to reach you in healthy growing condition. With ordinary care all flowering varieties will bloom this year except the climbing-rose. Instructions for planting and culture accompany each package.

Rose, Rosaric
This is a splendid, new climbing-rose. The beautiful fiery-red flowers are very double, and much larger than most of the Rambler Roses. It is very vigorous in growth, and the foliage is very luxuriant.

Rose, Marshall P. Wilder
A gorgeous Hybrid Tea-Rose with large, semiglobular flowers of bright crimson, richly shaded with maroon.

Rose, Ophelia
The color of this new Hybrid Tea-Rose is salmon-flesh shaded with rose. Buds of unusual attractiveness open full and double. It blooms in great profusion all summer.

Fern, Teddy Junior
This is a sport from the now famous Roosevelt Fern, and while its habit of growth is to produce a shorter frond, it retains all the valuable characteristics of the parent plant.

Umbrella Plant
For the center of vases, or as a water-plant, this is unsurpassed. It is an ornamental grass, throwing up stems about two feet high.

Asparagus Sprengeri
A very desirable species as a pot-plant, and for the hanging-basket. The fronds are of a very rich shade of green.

Hibiscus
The finest novelty offered in recent years. The flowers are double, and from four to five inches in diameter. Color a clear, rich pink, with a small deep crimson center; an entirely new and beautiful shade.

Chrysanthemum, Roman Gold
This new variety has flowers of immense size, and of a pure golden yellow. It is the strongest and most robust of all yellow "Mums" and blooms in October.

Asparagus Plumosus
Leaves bright green, arched, as finely woven as the finest silken mesh. Their lasting quality when cut is remarkable, retaining their freshness for weeks, hence it ranks as the most valuable plant we have for this purpose, surpassing the Maidenhair-Fern in grace, fineness of texture and richness of color.

Petunia, Pink Queen
Nearly everyone has seen the rich green leaves and clear pink, funnel-shaped blossoms in gardens, and in window-boxes. It spreads very rapidly and blossoms from early spring until late fall.

10 BEAUTIFUL FLOWERING PLANTS 10

Given for only Five Subscriptions

Send us a club of five subscriptions to Needlecraft at our regular subscription-price of 50 cents each, and we will send Needlecraft a full year to each subscriber and will send you, direct from the nursery, all Ten Plants described above (Premium No. 6389). Address your order to

NEEDLECRAFT
Augusta, Maine

Answered by the Editor

I WISH very much to make the lovely dresser-scarf with corners of filet-crochet, in January number, using No. 50 crochet-cotton, but when I had finished the chain of 196 stitches it measured eighteen inches, or nearly the width of the scarf. Please tell me how to make it smaller.—*Edna Coons, New York.*

(Your work must be extremely loose; a chain made of No 50 thread, with a hook which will carry the thread easily, yet do snug, firm work, should measure not more than nine to ten inches. You can, however, make the same design smaller by using spaces with one chain between trebles, and working three trebles instead of four, five instead of seven, and so on.)

PLEASE give me full directions for popcorn-stitch, sometimes called bean-stitch.—*Mrs. A. W. J., Nebraska.*

Bean-stitch is made as follows: Insert hook in a stitch, take up the thread and draw through, * thread over and insert hook in same stitch, take up thread and draw through, repeat from *, over and draw through all the loops or stitches on needle, and make a tight chain to close the cluster. Make as many repeats as desired for the thickness of the stitch, this depending on the size of the thread or wool; usually one or two, giving six or eight stitches on the needle before working all off together, will be found sufficient.)

I HAVE an original old linen homespun sheet, worked with blue in odd and different embroidery-stitches; the patterns are of flowers, fruit, etc., no two alike. Can you tell me anything about the work?—*Mrs. O. R., Michigan.*

(I should say your heirloom is of the "old colonial embroidery"; long before such a thing as a transfer-pattern, or any sort of pattern for stamping or tracing embroidery designs was thought of, our great-great-grandmothers were wont to decorate their household linens with quaint stitcheries of their own designing. Very often it happened that some woman of the little community showed a special aptitude in the use of her pencil in "free-hand drawing," and to her were brought many pieces of linen, spun and woven at home and by hand, for penciled decoration—which was carried out in stitches that appealed to the worker, and in home-dyed thread, usually blue. The "Blue and White Society," Deerfield, Mass., was formed to perpetuate these colonial embroideries and encourage their reproduction.)

WHAT is meant by the directions "slip to third stitch above," in the leaf design, September, 1915? Or "slip to fourth treble," "slip over one space," and so on. An explanation will help me very much.—*Mrs. M. L. D., Idaho.*

(To "slip" from one point to another is to work a slip-stitch or single crochet in each intervening stitch. The true slip-stitch is made thus: Drop the stitch on needle, insert hook in next stitch, pick up the dropped stitch and draw through, and repeat to the point designated. This is less noticeable, if carefully done, than single crochet.)

PLEASE tell me what to charge for doing tatting, crocheting or other needlework. What should one charge for filet-crochet by the hour?—*M. A. H., Pennsylvania.*

(As has been repeatedly stated, Needlecraft cannot undertake to fix prices for work, or even suggest them. In several instances, when this has been done, results proved unsatisfactory — the might - have - been purchaser decided that she could not afford to pay so much, and the worker felt aggrieved at losing the sale. No uniform price can be stated, as circumstances vary with different people and localities. There is no reason why one who wishes to dispose of a piece of work at a fair recompense for the work involved, and one who desires to purchase and is equally willing to be fair, should not come to an agreement with little or no difficulty.)

SHOULD not the filet sweater, in August, 1919, be narrowed across the shoulders? I have worked several inches of the back, as directed, and it measures twenty-four inches, which is much wider than my shoulders. How can I adjust this?—*Mrs. F. C. W., Rhode Island.*

(The sweater, across the back, is forty-two spaces, in width, with an edge of four trebles each side; each shoulder has the outer edge of four trebles, and uses fifteen spaces for the pattern, leaving twelve spaces for back of neck. The garment is not a fitted one, but if you find it much too large two or three spaces may be omitted each side of the filet-pattern, or a finer wool may be used; or the same idea may be carried out with a narrower filet-pattern. The outer edge is straight, from bottom of back over the shoulder to lower edge of front, the shaping being done at the neck.)

I HAVE several pieces of work in tatting and crochet—mainly filet—of my own designing; that is, I have never seen anything like them in any book or magazine. I should like to have them appear in our dear Needlecraft, and take orders for them, or other work which I will do at as reasonable price as possible. Should I send full directions? And must each article be put on black for photographing? Does Needlecraft pay for original designs?—that is, give a certain amount for their use to illustrate? A friend asked me this question; she does good work, but has not the time to make things to order or for sale. — *Mary R. Holt, Massachusetts.*

(Directions need not be written for filet-crochet or other work not so intricate that it may not be readily "picked out" by a copyist; difficult patterns, in which the stitches or double knots are not easily determined, and knitting, should be accompanied by directions. Mounting of articles is not necessary. If direct payment for the use of work is desired, rather than the privilege of duplicating it to order, this fact should be stated and the price at which she will allow it photographed should be stated by the contributor. It is needless to repeat that nothing sent for publication in Needlecraft may be copied from any other magazine or book.)

Chair-Back in Filet-Crochet

Concluded from page 25

85. One space, 7 trebles, 14 spaces, 4 trebles, * 5 spaces; work back.
86. One space, 10 trebles, 1 space, 4 trebles, 12 spaces, *16 trebles; work back.
87. One space, 10 trebles, 12 spaces, 4 trebles, * 5 spaces; work back.
88. One space, 10 trebles, 1 space, 4 trebles, 11 spaces, *16 trebles; work back.
89. One space, 13 trebles, 2 spaces, 4 trebles, 7 spaces, * 28 trebles; work back.
90. One space, 13 trebles, 2 spaces, 10 trebles, 2 spaces, * 40 trebles; work back.
91. One space, (49 trebles, 1 space) twice, turn.
92. (One space, 22 trebles) twice, * 3 spaces; work back.
93. One space, 16 trebles, 3 spaces, 16 trebles, 2 spaces, * 4 trebles; work back.
94. One space, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles, 2 spaces, * 10 trebles; work back.
95. One space, 10 trebles, 3 spaces, 16 trebles, 2 spaces, * 4 trebles; work back.
96. One space, 13 trebles, 1 space, 22 trebles, * 3 spaces; work back.
97. Two spaces, 19 trebles, 2 spaces, 10 trebles, * 1 space; work back.
98. One space, 13 trebles, 1 space, turn.
99. One space, 7 trebles, 1 space, turn.
100. Two spaces; fasten off.
101. Miss 2 spaces of 97th row, fasten in, 1 space, 16 trebles, 1 space, turn.
102, 103. One space, 10 trebles, turn.
104. One space, 4 trebles, turn.
105. Three spaces, turn, chain 7, fasten in top of next treble; fasten off.

Make the 3d point like 1st. Finish each point with a tassel, made by winding the thread twenty-five times over a four-inch card; slip off, double, tie a little below, forming the head of tassel, clip the ends evenly, and attach to the point by means of a twisted loop of thread or chain of 5 or 6 stitches.

This piece will be found a very attractive panel for a glass door, if it is desired to use it for the purpose.

NUT AND RAISIN ROLLS

2½ cups flour
1 tablespoon sugar
4 teaspoons Royal Baking Powder
¾ teaspoon salt
3 tablespoons shortening
1 egg
⅔ cup milk
raisins
chopped nuts
½ cup sugar

Sift flour, baking powder, salt and sugar together. Add the melted shortening and beaten egg to the milk and add to the dry ingredients, mixing well. Turn out on floured board and knead slightly. Roll out very thin. Spread with butter and sprinkle with raisins, chopped nuts and a small amount of granulated sugar. Cut into about four inch squares. Roll each up as for jelly roll, press edges together, brush over with yolk of egg, mixed with little cold water, and sprinkle with chopped nuts and sugar, and allow to stand in greased pan about 15 minutes. Bake in moderate oven about 20 minutes.

CHOCOLATE CAKE

3 squares grated unsweetened chocolate
2 tablespoons sugar
1½ tablespoons milk
4 tablespoons butter or other shortening
2 teaspoons Royal Baking Powder
1 cup sugar
⅔ cup milk
1⅓ cups flour
⅛ teaspoon salt
2 eggs

Cook slowly together until smooth chocolate, 2 tablespoons sugar and 1½ tablespoons milk. Cream butter, add sugar and beat well. Add yolks of eggs and beat again. Stir in chocolate mixture and then add alternately the milk and flour with which has been sifted the baking powder and salt. Fold in carefully the stiffly beaten whites of the eggs and bake in greased loaf pan in moderate oven 50 to 60 minutes.

ROYAL SPONGE CAKE

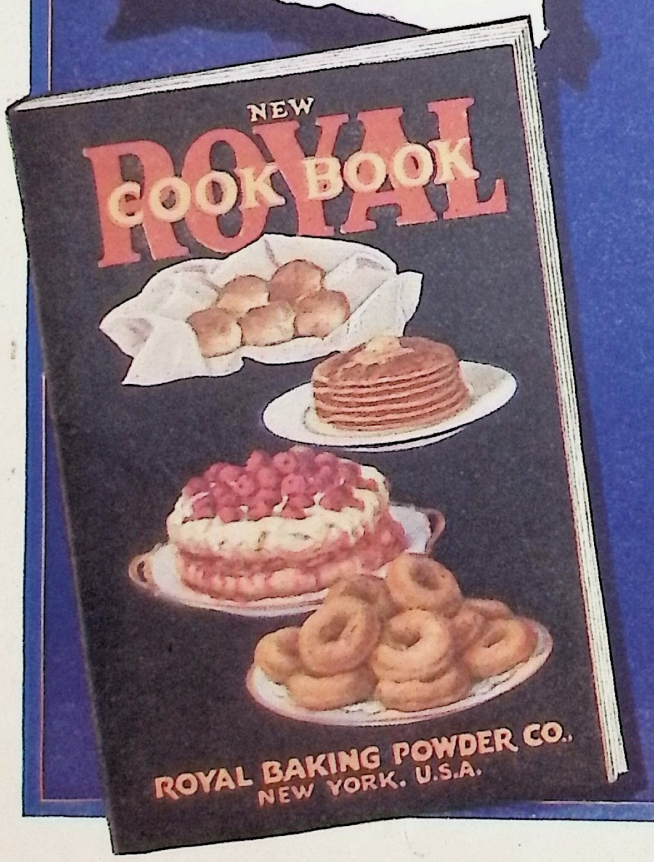
1 cup sugar
½ cup water
2 teaspoons Royal Baking Powder
3 eggs
1 cup flour
½ teaspoon salt
⅛ cup cold water
1 teaspoon flavoring

Boil sugar and water until syrup spins a thread and add to the stiffly beaten whites of eggs, beating until the mixture is cold. Sift together three times, the flour, salt and baking powder; beat yolks of eggs until thick. Add a little at a time, flour mixture and egg yolks, alternately to white of egg mixture, stirring after each addition. Add ⅛ cup cold water and flavoring; mix lightly and bake in ungreased pan in moderate oven about one hour.

APPLE PIE

2 cups flour
½ teaspoon salt
2 teaspoons Royal Baking Powder
½ cup shortening
cold water
1 quart apples (or 5 good sized)
4 tablespoons sugar
cinnamon
1 tablespoon butter

Sift flour, salt and baking powder into bowl, add shortening and rub in very lightly with tips of fingers. (The less it is handled the better the paste will be). Add cold water very slowly, enough to hold dough together, divide into halves, roll out one part very thin on floured board and line pie plate, bringing paste well over the edge. Wash, pare and slice apples very thin and put into pie. Sprinkle with sugar, cinnamon and place small pieces of butter on the top; wet edges of crust with cold water, roll out remainder of pastry, cover pie, press edges tightly together, and bake in moderate oven about thirty minutes.



A Gem from the New Royal Cook Book

When a woman opens the New Royal Cook Book with its wealth of tempting recipes, she exclaims, "Which shall I bake first?"

They are all so appetizing, easy and economical that she wants to start right in. This recipe for Nut and Raisin Rolls is simply a hint of the many delights found in the New Royal Cook Book

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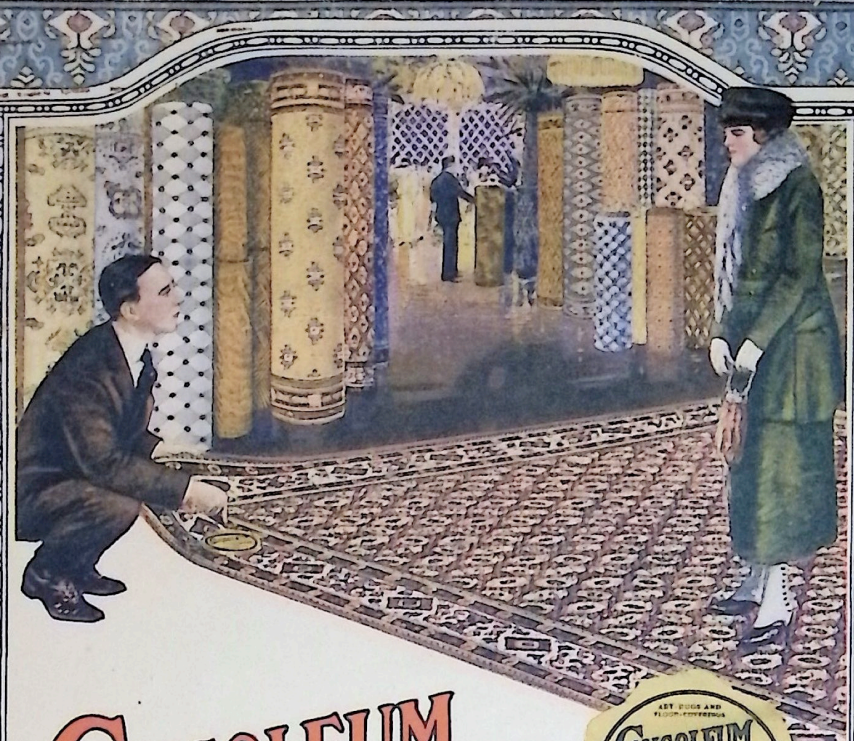

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CONGOLEUM GUARANTEE
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"This Gold Seal is a real guarantee"

The bride makes a discovery—

THE young bride who is finding shopping for the new home a strenuous tax on her purse, has found a solution.

"This rug has just the colors that I've been looking for—it will tone in so nicely with the walls of my living room! ...and I like the easy way a damp mop cleans it."

"Yes, Madam," the salesman is telling her—"and you will not be disappointed—this Gold Seal takes care of that. You see, *many* manufacturers guarantee their *products*, but the Gold Seal of the Congoleum Company guarantees your *satisfaction in all the rug's good qualities*.

"If for any reason you are dissatisfied with your rug we will promptly refund your money. If you should find it in any way failing in its claims, just remember the words on the seal—'Satisfaction guaranteed or your money will be refunded.'"

* * * * *

AND the new homemaker needs no further assurance. Under the strain of present-day prices Congoleum Rugs are a "find" for her, indeed, as she gleefully tells her husband.

Many women who have discovered this economical, easy-to-clean, and withal genuinely artistic floor-covering, are learning the possibilities of delightful interiors within the limits of the most modest income.

Neat, plain blue and white, and brown and white patterns for a spotless kitchen or dining room; dignified, harmonious ones for a restful, neat living room or cozy bedroom—and so on with infinite variety and good taste that is seldom evidenced in rugs that cost so little.

3 x 4½	feet $2.40	7½ x 9	feet $11.85
3 x 6	feet 3.20	9 x 9	feet 14.25
6 x 9	feet 9.75	9 x 10½	feet 16.60

9 x 12 feet $19.00

Prices in the Far West and South average 15% higher than those quoted; in Canada prices average 25% higher. All prices subject to change without notice.

Beautiful Rug Color Chart free on request. Address nearest office.

Congoleum Company
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